

SATURDAY, AUGUST 30, 1879.

No. 382, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

Seventh Report of the Royal Commission on Historical Manuscripts. Presented to both Houses of Parliament by Command of Her Majesty. (Printed by Eyre & Spottiswoode.)

(First Notice.)

THIS Report, which, with its Appendix and Index, fills upwards of a thousand closely-printed pages, deals with some of the most valuable collections that have been submitted to the Historical Manuscripts Commission.

The length of the Appendix needs no apology, for it is to be observed with pleasure that, in addition to skilfully-drawn calendars, of which there are not a few examples, there is no stint of extracts and copies of important documents. It is by this treatment of the materials that the Reports can be made of the greatest value as works of reference; and when the Commissioners are dealing with private collections it may be hoped that no consideration for saving space in the appendices will prevent them from printing in full all historical documents of importance. Such collections are liable at any moment to be dispersed—a fate which has already befallen one of the collections of this Report.

As many as twenty-three collections are wholly or partially described in the volume now before us, of which seventeen are in England, five are in Scotland, and one is in Ireland. While they include some interesting charters of early date and a certain number of papers of the sixteenth and eighteenth centuries, the contents of the Appendix illustrate very fully the history of the period beginning with the Civil War and ending with the Revolution. For this period the valuable MSS. of the House of Lords, of Lord Denbigh, of Sir Frederick Graham, and of Sir Harry Verney are most important.

From the excellent calendar of the first of these collections, extending over the years 1648—65, may be gained a very instructive idea of some of the social effects of the Civil War. Among the numerous petitions presented to the House, none are more striking than those of the reduced Parliamentary officers and their families. They are frequently cast into prison for debt, although large sums are due to them for arrears of pay. They are dying of starvation. Their mourning widows cannot even find means to bury them. In January 1648, the reduced officers, who have faithfully served the Parliament and who have been allowed one month's pay,

"have waited seven months, but have not received it, whereby some of them are imprisoned,

some famished, and others threatened with like calamities."

In 1649, the distressed officers and captains "pray that their sad condition may be taken into consideration, and that some may be appointed to take a view whether a disability in their profession or disaffection to the cause be the reason of their abandoning, and, if any such be made apparent, then they pray that justice may swiftly take hold on them, that the rest may not perish for company, but that they may be kept from starving, a death that some of their quality have tasted, choosing rather to perish in silence than to be the finger-mark of the world or a trouble to so great a Council."

One Captain James Plunkett gets into trouble, who

"merely to avoid starving, which is contrary to nature, did most unfortunately meet with one upon the highway, and took from him £15 in money, merely to keep himself alive."

Jane Farrett, whose husband, Captain James Farrett, has just died by starvation, prays help to bury her husband, whose corpse still lies above ground, and for the relief of herself and four children. A pitiable instance of fallen fortunes was that of Lady Ellen Drake, who, losing in the good cause house and goods at Lyme, to the value of £6,000,

"was then compelled to take to spinning and knitting of stockings for a livelihood, in which miserable condition she continued until the siege of Lyme was raised, by means whereof she got away and came up to the Parliament, who were pleased to confer upon her £5 per week."

For the history of the war itself the papers of Sir Harry Verney afford most interesting material. Sir Edmund Verney, knight-marshal and standard-bearer to the King, fell at Edge-hill, where, in grief for the state of things, he recklessly "would neither put on armes or buff cote the day of battle." Three of his sons fought in the Royalist armies, but his son Ralph took the side of Parliament and remained steadfast to its cause until 1643, when the Covenant proved too much for him and he went into voluntary exile. But, in spite of political differences, correspondence was still carried on between Ralph Verney and his family. Thus Edmund Verney writes to his brother on his defection:

"Give me leave to tell you, in my opinion 'tis most unhandsonely done, and it grieves my heart to think that my father already and I, who so dearly love and esteem you, should be bound in consequence (because in duty to our King) to be your enemy."

Other letters of this same Edmund, who fought in Ireland in 1642, are some of the best in the collection. From Dublin he writes on the condition of the army:

"I admire how you think we live; we have bellies to feed and backs to clothe as well as you; we want yet the hardness to go naked, neither have we been bred like camelions to live on air. . . . 'Tis not here as it was in Yorkshire; here the inhabitants are neither willing nor able to lend, and it is sport to them to see us undone. Our soldiers have lived upon nothing this month but salt beef and herring, which is so unusual to our men that came last out of England that, of our 2,500 men, I believe we have 500 sick; then judge what will be the event if money come not speedily."

He deserved a better fate than that which overtook him in 1649, for he

"was slain at Drogheda three days after quarter

was given him; as he was walking with Cromwell by way of protection, one Ropier, brother to Lord Ropier, called him aside on pretence to speak with him, and ran him through with a tuck."

This was not a singular instance of cold-blooded murder, for

"the next day after, one Col. Boyle, who had quarter likewise gave him, as he was sitting with Lady More, sister to the Earl of Sunderland, in the same time one of Cromwell's came and whispered him in the ear, to tell him he must presently be put to death; who rising from the table, the lady asked him whither he was going? he answered, 'Madam, to dye;' who no sooner slipped out of the room but he was shot to death."

Of the horrors of the war in Ireland, other details are to be found in the Verney correspondence; and the course of events in that country in 1648 and 1649 is touched on in letters of Col. Michael Jones, and in a remarkable letter which Cromwell, as Lord Lieutenant, addressed to the Speaker of the House of Commons on December 19, 1649. A copy of the latter, containing passages, afterwards suppressed, which exposed the sufferings of the Parliamentary forces, is among the MSS. of the House of Lords.

Meanwhile, the feelings of many people in England were surely reflected in some of the amusing letters of the Countess of Sussex.

"I am loth," she writes in June 1642, "to eat in pewter yet, but truly I have put up most of my plate and say it is sold. I hope they will have to borrow no money of my Lord; if they do, we must deny it; 'tis enough for us to pay the subsidies."

And again in November of the same year:

"I have made up some of the doors, and piled them up so with wood that I believe my house is able to keep out a good many now; if we escape plundering, I shall account it a great mercy. They are all about us here in such grievous fears that, if they see but a gentleman riding, they think it is to rob them."

In September 1642, Thomas Gardiner writes from Cuddesden:—

"Other counties are ignorant of the miseries of ours; one extravagant word spoken but by one man is enough to confiscate the goods of a whole family to the Parliament soldiers; what their cause is I judge not, but methinks 'tis a strange kind of justice to do that by force which cannot be done by reason, and I am persuaded that conscience hath much to do on both sides, which, tho' it may chance to be erroneous, yet ought to be respected. But these considerations enter not into vulgar hearts. The gentry (say they) have been our masters a long time, and now we chance to master them; and now they know their strength, it shall go hard but they will use it."

The Restoration is marked in the papers of the House of Lords by the appearance of the petitions of the regicides. Perhaps the most curious is that of Hugh Peters, who accompanies it with a narrative in which he concludes that there is "a necessity of saying something, though hard to wipe of so much dirt as is throwne upon my selfe," and denies that he ever had "head or hand in the contriving of the late Kings death directly or indirectly, as is most scandalously suggested by Black mouthes." Col. James Temple, "in sadness and great sorrow of spirit," declares that he should not have

been in London at the time of the King's trial,

"but that Dr. Goffe, with the advice of Dr. Hamond, came to him as from the said late King, desyreing and requireing your Petitioner not to decline y^e present authority on purpose to discover what resolucons were taken concerning his late Mat^{ty} and who were the cheife promoters thereof (which hee found to be Cromwell and Ireton); and accordingly from time to time gave them an accompt."

Others, like Nicholas Love, seek refuge behind the names of Cromwell, Ireton, and Bradshaw. Love declares that he did "very earnestly move and press" for a conference with the King

"before any further proceeding, which was violently opposed by Oliver Cromwell, Ireton, and others, and your petitioner clamorously reviled as an obstructor of that black designe."

The appointment of the committee of May 9, 1660, for the restoration of the late King's goods, produced the curious inventories and returns or reports of "discoveries," in which the descriptions and valuations of articles of furniture and works of art are quaint and surprising. A rich cloth of estate, with a rich carpet, is valued at £1,000. The cartoons of Raphael are entered at £300. But "nine pieces, being the triumphs of Julius Caesar done by Andrea de Mantanger," are better appreciated at £1,000. Among others who have acquired the King's goods, "My Lord Lambert hathe divers ræerre pictures," and "Mr. Trion, a marchant, has divers pictures, one ræerre peece of the present King, the Prinsses Royall, the Duck of Yareke, the Prinsses Elizabeth holding haer Suster the Prinssesse Anna opan haer lap, all in one peece, of Sir Antonio V'dike." Among other curious entries, "an Ill fauour'd Lucrecia" is valued at one pound, and "an olde peece of Lucrecia, the Lord Portlands daughter, and a table with Italian vews" all go for a guinea.

Under the year 1662 are calendared the papers relating to the Act of Uniformity, which, in the opinion of the Commissioners, are the most interesting of the House of Lords' collection. The documents which hold the most prominent position are the provisoes, inserted by the Lords but rejected by the Commons, to empower the King to dispense with the wearing of the surplice and the use of the sign of the cross in baptism, and to enable him to give to ministers dispossessed under the Act a fifth of the income of their livings.

E. MAUNDE THOMPSON.

LIEBRECHT'S ESSAYS ON FOLK-LORE.

Zur Volkskunde. Alte und neue Aufsätze von Felix Liebrecht. (Heilbronn: Henninger.)

All students of folk-lore and comparative mythology ought to be grateful to Prof. Liebrecht for having collected, in the volume now before us, the hitherto scattered results of his long-continued researches in the wide fields of popular prose and poetry. In his case, as in that of Dr. Reinhold Köhler, we hardly know which to admire most—the patient intelligence with which so vast an extent of ground has been surveyed, or the methodical memory by which the fruits

arising from such toil have been rendered available to other explorers. Each of the longer essays in the present collection—and there are one-and-twenty which occupy more than ten pages each—is a rich storehouse of information, the contents of which have been not only laboriously gathered together, but also conscientiously tested and conveniently arranged for practical use. It may be as well to mention a few of those to which a special interest is attached. But there are none among them which are not well worthy of being carefully studied.

Under the heading "Sagenkunde" are arranged fourteen articles dealing with popular legends or their literary developments. The story of the Mouse Tower, for instance, is treated at great length, variants of the tale being brought together from several parts of Germany, as well as from France, Denmark, and other lands. With it are compared several traditions relating to Kings or other personages who were hanged on a tree or otherwise put to death in times of dearth. For in ancient days, when subjects suffered from famine, the King was sometimes offered up as a sacrifice whereby to propitiate the evidently irritated deities. And a story of a monarch hanged on the summit of a lofty tree in consequence of a destruction of corn crops brought about by swarms of mice might possibly, it has been suggested, be turned, in the course of time, when such ill-treatment of sovereigns became incredible, into a legend of a ruler devoured by mice in a high tower as a punishment for his evil treatment of his starving subjects. The history of Godiva also is compared with several other narratives of the same kind, such as the tale preserved in German song of the sister who saved her brother from death by running naked three times round the gallows tree, and the Indian legend of the enchanted canal. Over it a demon had cast a spell which prevented its waters from flowing. The only remedy, a wizard discovered, was that the princess of the land should be beheaded after having walked a certain distance, unclothed, before the eyes of the populace. The princess consented to the sacrifice. But no sooner had she begun her walk than trees sprang up on either side of her, and screened her from the popular gaze, so that, by the time she had completed her course, a leafy avenue was formed, which to this day testifies to her self-sacrifice. And the legendary tale of "Die Todten von Lustnau" is illustrated by a great number of strange stories about dead folks who have returned from the grave to visit or even dwell among the living. An immense amount of information is given on this attractive subject, gathered from all manner of sources, the vampire superstition being to some extent dealt with, and the question as to what is the meaning of the mysterious prohibition the disregard of which so often brings to an end the sojourn of the supernatural dwellers among mankind.

To the very similar set of stories, relating to intercourse between, not the dead and the living, but mortals and immortals, the continuance of whose union depends upon some prohibited action or form of speech being avoided, is devoted one of the most valuable

of the essays grouped under the head of Mythology. In it a careful comparison is made of the myths according to which Psyche and Semele were made to suffer for the curiosity or vanity which prompted them to insist upon seeing their divine lords in their celestial shapes, and Purûravas was for a time deprived of his semi-divine wife, Urvasi, on account of his having forgotten her order that he should never appear in her presence unrobed. And with these products of lettered mythology are compared a number of the similar tales of wilder form which have been gathered from the lips of Zulus and other uncultured tribes. Another interesting article belonging to the same division deals with the ancient custom of ensuring the stability of a bridge, a tower, or any other building by depositing under the foundation-stone, not coins or newspapers, as is the present custom, but the remains of a human being offered up as a sacrifice for the purpose. So careful has Prof. Liebrecht been to gather all possible information on the subject that not only have learned works of all kinds been consulted which bear upon the question, but even such journals as the *Illustrated News* or the *Echo de Liège* are made to render useful information. An equally widespread custom, dating also from prehistoric times, is clearly elucidated by the essay on "Die geworfenen Steine," the stones cast to form cairns above graves. Under the title of "Der Humor im Recht" are grouped a great number of very curious instances of strange freaks of custom sanctioned by law.

To "Allgemeine Literaturgeschichte" are devoted six articles, the longest and most valuable of which is a careful investigation of the sources of the Barlaam and Josaphat legend, the Christian form of the legendary life of Buddha, not with the intention of re-opening the question—previously treated by Prof. Liebrecht with so much learning and judgment—as to the authorship of the story, but in order to enquire how far its foundation may be considered to be of an historical character. Folk-songs form the subject of another division of the work, a careful analysis being given of several recent Modern-Greek collections made in Crete and Cyprus. And a number of popular customs, forms of speech, and similar relics of antiquity are examined and explained with that combination of scholarship and good sense which renders all Prof. Liebrecht's contributions so practically useful. The index to the authorities he has cited contains a list of nearly 250 works of which the titles are set forth at length, and thus forms in itself a useful alphabetical catalogue of the leading books on cosmopolitan folk-lore.

W. R. S. RALSTON.

Salmon at the Antipodes. By Sir Samuel Wilson, M.L.C., Victoria, &c., &c., &c. (Stanford.)

I HAVE perused carefully the volume by Sir Samuel Wilson, entitled *Salmon at the Antipodes*, and am led to the conclusion that, although embracing a considerable amount of fresh and interesting information, as a scientific work it falls short of the mark aimed at. The author in his own commendable way has assisted, it appears, largely in the introduc-

tion of fish of the salmon kind into our colonial rivers, more especially those which traverse the half-explored territory of Australia. To what may be termed a labour of love, Sir Samuel, on his own showing, has devoted both time and energy. He is unquestionably an enthusiast in the transplantation of our salmonoids in the unhatched state to untried quarters, and has made himself acquainted with the most approved modes of packing the ova preparatory to their being shipped off from a Northern to a Southern hemisphere; but I must be allowed to say, with regard to his knowledge of the different species of the salmonidae, that he is occasionally at fault. The confusion which prevails on this matter, I admit, has been greatly increased of late years, partly through the artificial impregnation of the ova, partly through the altered condition of our salmon rivers (take that of Tweed, for example), and partly owing to the attempts made to improve the size, shape, and quality of this or that species of the salmon by transporting the ova, fry, smolts, and, in some cases, the grilse and adult fish from the nursery grounds and resorts of their mother-river and introducing them into alien waters. But the prevalence of the hybrids and the confusion created by it—which confusion Dr. Günther, of the British Museum, admits of as being a stultifying element in the determination of species—does not excuse some of the mistakes fallen into by the author. Without doing more personally than scanning the relations which our migratory salmon bear to each other, he has been too ready, it strikes me, to accept information regarding them from a school wanting in practical experience, but on the alert at all times to palm off its scraps of knowledge as the result of careful study carried on, as it would make believe, under the advantage of abundant opportunity. But I shall refer in their turn to these mistakes, which are trivial in the main, easily corrected, and do not lessen a whit the value of the book. What more concerns our national credit and that of Scotland, the stronghold of our salmon-fisheries, in particular, is the attribution by Sir Samuel (at the very outset of the volume, when dealing with the history of pisciculture and artificial impregnation of fish-ova) of the resuscitation of the art in the present century to Remy and Gehin, two fishermen domiciled in the valley of the Vosges; thereby snatching from his brows the laurels acquired, after seven years' experience and careful observation, by the late Mr. John Shaw, head-keeper to the Duke of Buccleugh at Drumlanrig, and transferring them to parties who, I make no question, were worthy of the recognition they received from the French Government, but who happened, so far as the matter of artificial fish-breeding is concerned, to be later in the field.

The experimental ponds at Drumlanrig, to which I paid a visit a number of years ago, were formed and stocked with salmon ova in 1833. Reports of the progress toward important discoveries occasionally appeared in the provincial press, and formed the basis of a paper read before the Royal Society of Edinburgh, and published in vol. xiv. of its *Transactions*, contemporaneously with an account given by Mr. Shaw himself, printed

by Niel and Co., and published by Grant of Edinburgh and Cadell of London in 1840. In this account the details of his various experiments and their dates are given. Several of the coloured drawings, illustrative of the growth of the young salmon and appended to the treatise, were published by Van Voorst in 1839, framed copies of which I have had in my possession for many years. My friend, the late Mr. James Wilson, one of the leading naturalists of the day, and author of the article on "Angling" in the superseded edition of the *Encyclopædia Britannica* and of other works, and the brother of the celebrated "Christopher North," was to a certain extent coadjutor with Mr. Shaw in his experiments, or, at any rate, took a lively interest in them. This injustice to Mr. Shaw, I make no question, was committed in ignorance of the facts stated; but that does not free Sir Samuel from the duty of making full reparation for his oversight in any future edition of his volume which may be called for. Mr. Shaw's name, I may mention, occurs at p. 164 of the book in hand, but only in connexion with the markings of smolts.

A word as to the mistakes on certain points which the author has been led into. In p. 151 he asserts that after spawning the female *salar* is termed a *kelt* and the male a *kipper*. Now, on the banks of our Scottish salmon rivers, the designation *kipper* is applied to the male fish before parting with its milt, when the beak is fully developed. After spawning, it shares along with the female fish the term *kelt*. At p. 152, when treating of the *salmo trutta* or *albus* in its grilse state, the designation *whitling* is made use of among others. *Finnock* is the term in vogue on our Northern Scottish rivers. *Silver-white* and *black-tail* are made use of on Tweed. *Whitling* is applied to the more adult stage of the species. At pp. 156, 157, I am led to express my astonishment at a statement made by such a high authority as Günther, in relation to the *eriox*, or "bull-trout," sometimes termed "square tails," namely, that "he has not been able to obtain specimens of it from Scotland, and seems to consider it indigenous to Wales and the South of England." I have been a resident at Kelso, on Tweedside, for forty-two years and upwards, and consider the Tweed and its numerous tributaries to be the head-quarters of the *eriox*. The Coquet, in Northumberland, partakes of the same character. In Tweed, they have been known to attain the weight of 20 lbs. and upwards; in July and August, 8 or 9 lbs. form the average. I saw a number of that weight captured with the nets the other day. A splendid specimen, quite a beauty of its kind (11½ lbs.), was also taken close to Spittal. The *eriox*, I have the authority of the tacksman near Taynult for stating, has found its way into the Awe, and threatens to supersede the *albus*. Some years ago, I caught a specimen of it in Loch Baa, near Salen in Mull, but not a large one—the weight 4½ lbs. With the rod, on Tweed, at Sprouston, I have taken as many as ten or twelve *erioxes* in the day, approaching in weight, many of them, to 12 lbs. When in full vigour, and even in the kelted state, the *eriox* shows more power than the *salar*, and travels from the sea at a higher rate of speed.

Sir Samuel's book, I regret to find, is crowded with disquisitions of this sort, and quotations affecting scientific acquirements from doubtful authorities. Had he confined himself strictly to his text, and kept clear of the mist cast over the subject by circumstance and the proneness of the *savants* of the present age to start new theories, he might, considering the opportunities he enjoyed, have introduced matter of more taking interest. His course of travel and experience surely had connexion with events and adventures worthy of being embodied in type than a series of vague and faulty conclusions, drawn from pretentious sources, on a subject which, if we may judge from the somewhat vainglorious title-page of the volume, was not the engrossing one in the author's numerous studies and proclivities. One remark more. The book is readable in its way, but it will scarcely attain the position to which it aspires. It is devoid of amusement and power of conception; and I may be permitted to say that it would have been in keeping with good taste had the long roll of dignities conferred on the author, and forming the bulk of the title-page, been curtailed or reduced to more becoming dimensions.

THOMAS TOD STODDART.

The Emperor Julian: Paganism and Christianity. With Genealogical, Chronological, and Biographical Appendices. Being the Hulsean Essay for the year 1876. By Gerald Henry Rendall, M.A., Fellow of Trinity College, Cambridge. (Cambridge: Deighton, Bell & Co.; London: G. Bell & Sons.)

THE character of the Emperor Julian has been for many generations fought over by contending parties. The strife began among Julian's contemporaries. The exaggerated panegyric of Libanius, the equally exaggerated denunciation of Gregory Nazianzen, and the calmer judgment of Ammianus Marcellinus are types of the opinions formed about him in modern times. In the latter part of the seventeenth century "Julian" Johnson—the Whig Samuel Johnson—used the history of the apostate Emperor to denounce a prince who, like James II., had deserted the religion of his predecessors. In the next century Bishop Warburton seized on the wonders which, according to Ammianus Marcellinus, hindered Julian's workmen from re-building the temple at Jerusalem, to refute Middleton's sceptical views about miracles in the Christian Church. Gibbon we should have expected to favour the young Emperor who in his short life had done so much against Christianity, but he does not, at least to the extent that we should have expected. He admits his great qualities as a ruler and a general, his steadfastness in adversity, and his moderation in prosperity, but he is evidently not quite satisfied with him. The fact is, if Julian was not an enthusiastic Christian—the object of Gibbon's especial abhorrence—he was the next worst thing, an enthusiastic Pagan, and the historian cannot quite forgive him his enthusiasm. It is strange—but so it is—that we find in writers who are emphatically Christians a more generous estimate of the apostate Emperor than we do in the sceptical historian. Scep-

ticism by no means implies impartiality. Gottfried Arnold, a Pietist of the school of Spener, had already spoken gently of the eager young Pagan. Julian was, at any rate, not orthodox; and Arnold's tenderness for oppressed sects extended even to oppressed heathen. But it is in Neander and Ullmann that the apostate first meets with really sympathetic historians. In Neander's Life of Julian his apostasy is no longer cast up against him as an indelible disgrace; his relinquishing the religion in which he had been nurtured is shown to have come about in a way that was rather a credit than a shame to him, and even his proceedings against the Church are described calmly and judged dispassionately. Ullmann, writing the life of Julian's fiercest enemy, Gregory of Nazianzus, by no means approves his hero's unsparing invective. Neither Ullmann nor Neander was blind to Julian's faults, but both made allowance for his position; they did not judge him as if the Arians among whom he was thrown had been models of Christian virtue. De Broglie, too, describes Julian's career with perfect fairness and without bitterness. In 1847, D. F. Strauss published his remarkable little work, *The Romanticist on the Throne of the Caesars*. The "Romanticist" is Julian, and a Romanticist is one who wishes to bring back a past which is gone beyond recall. Strauss uses the life of Julian, in fact, as a text on which to preach a sermon to those of his own time who wished to maintain Christianity—a religion, according to his view, utterly discredited and ready to pass away. He has, perhaps, the late King Frederick William of Prussia especially in his eye. Strauss's work is still the most skillful sketch of the would-be restorer of Paganism. Since his time, several commendable works on Julian have appeared, especially those of Semisch, Mücke, Rode, and Naville; but the most complete account of him in all his phases is, I think, that which stands at the head of this article—Mr. Rendall's *Emperor Julian*, a product of the Theological School of Cambridge, from which so many excellent monographs have lately proceeded. Each of the previous Lives of Julian has its own advantages, but not one seems to indicate the same careful study of Julian's own works as Mr. Rendall's. So far as my knowledge extends, he has neglected nothing which could throw light on his subject, and he has combined his knowledge into a harmonious whole. It may be said, perhaps, from a purely literary point of view, that he has fallen into the error of saying all there is to be said; but a work of this kind is not to be judged by a Voltairean standard; it is intended to tell us all there is to be known about Julian, and it succeeds. Here and there we notice little faults of style: "frightened of" is not elegant English; "to dog the triumph" (p. 268) seems to be used in the sense of *delaying* the triumph, not in its proper sense of "pertinaciously following." It is a little odd to speak of Julian's "*patristic* lore" in the fourth century, when some of the principal "fathers" were his contemporaries, and hardly any had grown into the kind of authority which we now indicate by the word "*patristic*." A "schoolboy's manual" does

not suggest the right idea of the paper of directions which Constantius gave Julian, "*ut privignum ad studia mittens*." But these are small faults, hardly worthy, indeed, to be named in comparison with the many excellences—the careful and accurate learning and the clearness of exposition—which distinguish Mr. Rendall's work.

No more interesting figure than Julian ever ascended a throne. Brought up in terror and oppression under the brutal Constantius, learning to hate him and the courtier-prelates whose rampant Arianism was the only Christianity he knew, it can hardly be matter for surprise that he turned for comfort to those who were, at any rate, not of Constantius's religion, and who sought to satisfy really noble aspirations with a transformed Paganism. It is impossible not to regret that there was no Origen at hand to guide the young prince into paths where he might have found more solid satisfaction. For he was eminently religious. He was not merely the enemy of Christianity; he was anxious to raise up throughout the empire a system of worship and instruction which should be purer and more ennobling than any that the world had seen. He was utterly mistaken in his aims; no efforts of philosopher or statesman or hierophant could form an ennobling system out of the corrupt mass of Paganism. And his fatal mistake is the more to be regretted because he obstinately rejected the system and the spirit—that of the true Christian Church—which might have supplied all that he wished to the regeneration of the decaying empire. The truth is, with all Julian's extraordinary ability, with all his talent as general, financier, and philosopher, he was utterly wanting in dignity and stability of character; he had nothing of the great Constantine's insight into the circumstances of the time; he had nothing of that valuable quality which we call good sense; nothing could be more out of place than the sneers and witticisms with which he occasionally garnished his State papers; a very ordinary person with experience in diplomacy could have drawn them more worthily. In short, Julian had neither depth nor weight. He chose the wrong side, he pursued his objects by mistaken methods, and, consequently, the effect of his work soon passed away.

S. CHEETHAM.

Lancashire Memories. By Louisa Potter. (Macmillan & Co.)

THE authoress of this book, indignant at the ignorant depreciation of her native county, has set in order her own memories of the rural parts of Lancashire and of the quaint, old-world folk she met there in the days of her youth. Those who regard Lancashire as a network of factories will naturally be surprised to find these *Memories* so redolent of the country side, of the hayfield, and the hawthorn hedges. Not so those who, from the summit of Pendle Hill, have gazed upon a wide expanded panorama, in which "the sheltered cot, the cultivated farm," are but specks in the wide expanse of fields and woodlands.

"There were, and are yet, nooks and corners, for those who may be at the trouble to seek

them, as rural and primitive as may be found in the remotest agricultural district where trade is either a mystery to be wondered at or a vulgarity to be sneered at" (p. 2).

There are abundant evidences that these *Lancashire Memories* are veritable reminiscences, and the veil which hides Riverton under the designation of Riverton is one easily penetrated. More interest attaches, however, to the sketches of persons than of places, and some of the character-painting is very skilfully done. "Grandmamma," who in her youth attended a school for cooking kept by Mrs. "Ravald" (i.e., Mrs. Raffald, the energetic dame to whom Manchester owed its first Directory), with her old-fashioned phrases and Jacobite memories, is not so distinct a figure as Mrs. Weston, with her "overweening preference for those she conceived to be 'somebody,'" and her passion for telling disagreeable truths at inconvenient moments (p. 68). She bought a new bed "for the very sufficient reason that at the sale of the furniture that must follow her death 'the old bed would look so shabby.'" Another well-marked character is Mr. Croker, who found the greatest solace of his existence in attending funerals (p. 121). The passion for gentility is amusingly hit off in the device of the Dicksons, who, by spelling their name with a long s—Dickson—redeemed it from plebeian vulgarity (p. 138). The aristocratic element in English orthography would be a fertile source for speculation in the hands of a humourist. Miss Dickson "periodically distracted the Dissenting minister by a present of Windsor soap" (p. 133), an admonitory benefaction of ambiguous significance. There is a good picture of an old Presbyterian meeting-house, with its solitary bell and gray worm-eaten pews. "One of them was distinguished by a wooden canopy over it, and had once belonged to that *rara avis*, a Dissenting peer." The old clerk not only "gave out" the hymn, but wrote its number on a slate suspended to the pulpit (p. 161). The two sketches which end the volume do not refer to Lancashire, but are capital expressions of school-girl experiences and emotions. The details as to the education of young ladies at the time, while amusing, are not without instruction.

Lancashire Memories will occasionally remind the reader of Miss Mitford's *Our Village*. The modern book attempts little in the way of narrative, and the sketches have not that pathetic element which gives so great a charm to some of Miss Mitford's stories. The writer is a keen observer of what is called "character," and her style is generally flowing and unaffected. The book will be read with pleasure by those who are to the manner born, and may help to convince Southern readers that Lancashire is something more than a howling wilderness of bricks and mortar.

WILLIAM E. A. AXON.

Poésies Complètes d'Albert Glatigny. Notice par A. France. (Paris: Lemerre.)

It would be instructive to know why M. Lemerre has permitted his well-known imprint to be placed upon a volume bearing so misleading a title as does the present. The dramatic poems (such as "*Le Bois*," which

the same publisher issued in 1870 as part of the *Poésies* of Albert Glatigny) are probably reserved for another volume, but every French *littérateur* could point out some dozens of poems by Glatigny which are not included in this so-called "complete" collection of his poetic works. The interesting monograph on *Glatigny's Life and Work*, published last year for that gentleman who elects to be known to the public as "Job Lazare," contains numerous specimens of Glatigny's verse not included in the present publication, and there are numberless other easily accessible pieces (such as the charming verses to Mallarmé issued in the defunct *République des Lettres*) worthy of preservation.

The recently deceased poet was the latest, if not the last, of those many errant *trouvères* to whom Villon's natal soil has so frequently given birth. To separate the story of the unfortunate youth's life from an impartial consideration of his work is difficult, the trials and erratic ways of the one having so strongly influenced the other. And yet, despite his almost chronic misery, poverty, and enforced Bohemianism, Glatigny contrived to endow his poetic work with artistic form and literary culture. The constant struggle for bread and his wandering life necessarily caused him to produce works of unequal merit, but those acquainted with his story will be chiefly surprised that he was able to produce work of any merit at all. And Glatigny's penmanship was ceaseless; from the time of his arrival, some time in 1860, in Paris on foot, with his pockets full of manuscripts (and nothing else)—as so amusingly, if imaginatively, told by M. Lauzot in his piquant *Légende du Parnasse Contemporain*—until his premature death, his literary labours scarcely intermitted. Glatigny's advent in Paris was made known by the publication of his first volume of verse, *Les Vignes Folles*. Permeated as the book was by the influence of certain *chefs d'école*, pre-eminently Baudelaire and De Banville, the youth's initial work was possessed of enough virility and originality to arouse no small amount of excitement among the "Romantiques." This interest was increased by the publication, in 1864, of *Les Fleches d'Or*, a second volume of verse of higher aim and, in many respects, of superior character to its predecessor. In 1872 *Gilles et Pasquins*, a collection of sarcastic pieces gathered from the journals in which they had originally appeared, was published; and on April 16, 1873, their author died, just two months before the completion of his thirty-fourth year. Glatigny published other volumes of prose and verse, but the three enumerated (which have passed through different editions) form the contents of the work now issued under the deceptive title of *Poésies Complètes*.

The letterpress of this volume is apparently from the *clichés* that did duty for the earlier editions, but the present index has been so carelessly compiled that it is almost worthless; it abounds with errors of omission and commission. The prefatory notice by M. Anatole France is interesting, but contains little matter, biographical or critical, unknown to "Job Lazare's" readers. Certainly

M. France proves that the "acte de naissance" cited by the poet's biographer must refer to another Glatigny, and not the poet, whose birth he presumes, and justly, to have taken place in 1839. The real "Simon Pure" was, we believe, born on May 21, 1839. The portrait is not nearly so characteristic as that prefixed to "Job Lazare's" little book (of which, indeed, it has the appearance of being but a poor copy), or even of M. Gill's clever caricature in Glatigny's *Jour de l'An d'un Vagabond*.

No sensible critic would wish to condemn a youthful poet for the erotic tendencies of his early verse, but there are some things in *Les Vignes Folles* reprinted in the present volume which should never have been publicly circulated; there is one stanza in the initial poem, "Aurora," that is simply filthy—fit only for the pages of Petronius Arbiter. Nor is the longest and cleverest piece in the same section, "Les Antres malsains," any better in theme or treatment. Much may be permitted to youth and genius, but there are some things in this volume which, despite, or rather because of, their artistic beauty, are an outrage to poetry. As Ronsard, Glatigny's earliest deity, has said, "Sur toutes choses tu auras les Muses en révérence, et ne les feras jamais servir à des choses déshonnêtes . . . mais les tiendras chères et sacrées comme les filles de Jupiter." Had Glatigny lived he would, doubtless, have suppressed these juvenile indiscretions.

Much has been said of the influence the older poets exercised upon the young Norman's verse, but his published writings exhibit much stronger evidence of a close study of such masters as Baudelaire and De Banville than of Villon or Marot. These lines to Ronsard will show how thorough a modern Parisian their author was, even when dealing with an ancient classic:—

"Comme tout est changé, vieux maître !
Le rimeur ne s'ose permettre
Le moindre virelai d'amour ;
La fantaisie a dû se taire ;
Le poète est utilitaire
De Molinard à Visapour !

Il n'est plus de stances ailées,
Phébus marche, dans les allées
Des bois, en bonnet de coton,
Ainsi qu'un vieillard asthmatique !
Voici le règne fantastique
Du monstre roman—feuilleton.

On fait un drame au pas de course,
Dans l'intervalle de la Bourse,
Et le bourgeois qu'on porte au ciel,
Le bourgeois au nez écarlate,
Graisse la main à qui le flatte :
De l'argent, c'est l'essentiel !

Au lieu de l'extase féérique
Dont vibrerait la corde lyrique,
On n'entend plus que de grands mots
Vides de sens et pleins d'enflure ;
Adieu la fine dentelure
Des vers étincelants d'émaux !"

Better verse than this, and more reminiscent of Villon's own workmanship, is Glatigny's "Ballade des Enfants sans Souci," published in the *Parnasse Contemporain*, but not included in the present collection; neither in construction nor expression is it unworthy of the author of *Mais où sont les Neiges d'Antan*? But Glatigny, unlike his so-called prototype, was not innately a Bohemian. Untoward

circumstances, and not inclination, forced him into the ranks of vagabondage, for the lawlessness of which he was no more disposed *au fond* than Byron was to misanthropy. Nor are Glatigny's heroines real types of humanity, such as are, for instance, the *grosse Margot* and other *pauvres femmelettes* of Villon's virile work; these *Lydias*, *Circés*, *et id genus omne*, with their blonde tresses and eyes like "un clair de lune," are merely *articles de Paris* without any real substance in them.

Les Fleches d'Or shows a marked increase of strength in the young rhymers' powers. Such sketches as "La Normande" are drawn direct from nature, and all can recognise the fidelity of the Bayeux girl's portrait:—

"Elle est belle vraiment, la Normande robuste
Avec son large col implanté grassement.
Avec ses seins, orgueil et gloire de son buste
Que fait mouvoir sans cesse un lourd balancement !"

Les Fleches d'Or, also, gave evidence of Glatigny's capability in humorous writing, a capacity afterwards more saliently developed in *Gilles et Pasquins*. This second section of the book, indeed, contains its author's best work; some of the ballads are well managed, but they have none of that straightforward simplicity which gives such a charm to those little epics of antiquity. Leconte de Lisle has done far better, and so has Catulle Mendès, in that direction. "Une Exécution" is, perhaps, the best poem in the volume. It is the story of a Corsican tragedy, supposed to be recounted by a bandit who has survived "the good old times." After having detailed the horrible incidents of a murder in which he was the prime instigator, the old scoundrel adds:—

"Ah ! c'était le bon temps. On était jeune. L'âge
M'alourdit maintenant, et je reste au village.
Théodore, le roi de la montagne, est mort ;
On ne reconte plus un seul Corse au cœur fort
Qui, se mettant avec les bois d'intelligence,
Poursuive jusqu'au bout une belle vengeance.
Tout dégénère ! Les enfants ont des souliers !
Les principes reçus jadis sont oubliés,
On travaille pour vivre, on se fait domestique,
On hante les cafés, on cause politique !
Moi-même ?—J'ai deux fils, dont l'un est caporal,
L'autre sergent de ville, et moi facteur rural !"

The portion of this collection devoted to a reprint of the volume of *Gilles et Pasquins*, although it contains Glatigny's most matured and widely-known verse, is the least likely to survive more than a temporary notoriety. It is the fate of nearly all political literature to perish with publication, and this young poet's squibs and satires, their artistic form and harmonious brilliancy notwithstanding, cannot hope to escape the common fate. The humour of some of these lyrics is very mordant. No crueler blow, for example, has been aimed at the French Academy—that butt of Parisian wits—than "Gautier à l'Académie;" yet, as Glatigny himself foresaw, in a few years the persons attacked by these stinging lampoons will be forgotten and a commentary needed to explain the allusions to them. Already this is the case with some of these pasquinades, the heroes of which have faded into that limbo of oblivion to which Popularity consigns her victims when done with. His satirical writings must speedily perish, but Glatigny's more serious work may yet preserve his

name amid the galaxy of minor poets of his time and clime. JOHN H. INGRAM.

NEW NOVELS.

Delicia. By the Author of "Miss Molly." (Blackwood & Sons.)

Nature's Nobility. By John Newall. In 3 vols. (Charing Cross Publishing Company.)

Ruth Everingham. By Jessie S. Lloyd. In 3 vols. (Tinsley Bros.)

QUITE apart from its beauty there is a peculiar charm about the daisy, which we instinctively gather for its typical perfection of form and colour. It is not indeed a rose, but is it not a very *marguerite des marguerites*? Who ever saw a finer daisy? This satisfied impression of perfection remains long after we have closed *Delicia*. Without aspiring to the highest place, it is none the less one of the few books where there is nothing we could wish added or taken away. This calm sufficiency and graceful tact in proportioning ambition to resources, if not exactly genius, is near akin to it, for it is clearly intuitive and natural, and due less to the art which conceals art than to what M. Duranty tells us is the charm of his own novels—"la simplicité sans l'affectation de vouloir être simple." Pleasant as it is to read about *Delicia*, it must have been pleasanter still to write about her and to develop as delicately and affectionately as the author has done her rich and harmonious character. In real life such women do but stand far back on the stage to support the popular stars, and, content with fainter praises, never even long to push forward to the foot-lights—only wondering a little sometimes whether, if they had their chance, they too could not dance and rant as well as the best. It is, therefore, with something of an artist's enthusiasm for neglected beauty that the author dwells upon the praises of this sweet shy woman peaceably abiding in her own house. Her youth has been spent in lonely attendance upon an uncle, and now at twenty-six she finds herself rich and alone—not only friendless, but so unused to friendship that she will not venture abroad to seek it. A young artist, handsome, amiable, and irresolute, comes under her influence, and in a protecting motherly way she responds so far to his clinging devotion as to precipitate an explanation; but already Cyril has been dazzled by a vain little beauty whom he marries and makes wretched. When at last *Delicia* meets a man worthy of her, though confident of his love, she has to resign herself to his silence, till, with some sacrifice of her pride, but with rare good-sense, she leads him to an avowal of the secret of his scruples, and the happy end begins. The objection that *Delicia* proposes to each of her lovers is hardly fair. Proposal is too strong a word for so delicate a hint, which was, besides, more than justified by its disinterestedness. *Delicia* is described in her own spirit of candour blended with modest reticence, which brings her before us, with a nearness beyond the power of the most heart-searching biography, as the youngest maid of honour in the select court of the queen of English heroines—Sophia Western. The other characters are modelled and arranged with great taste. Very pitiful and tender is

the story of foolish little Cicely, whom Cyril marries because his portrait of her pleases the public and himself, and of his sister Betty's lifelong regret for the lover she drove away in girlish impatience. We like least the overstrained cleverness of the old artist's swarming family, amusing as are most of their sayings and doings. But there is pure comedy in the jealous efforts which Cicely makes to keep down her younger sister, who insists on prematurely "coming out" and sharing her throne, especially in the scene where Cicely drops in to beg a cup of tea of *Delicia* to strengthen her nerves before going home, where she fully expects to catch Jessie sitting in the drawing-room in a long frock waiting for callers—an outrage the more exasperating because Cicely herself "had never been allowed to wear long frocks, much less receive visitors, until she was seventeen." *Delicia*, in a word, is a book to read and not forget. In these days, when the outside of a book is but the outside circle upon the pool of memory, which disappears a little before the inner ripples, we will yet venture to predict that ages hence—perhaps after three whole seasons—when the reader by some chance sees again the little brown-green cover, with its waving bamboos and star-leaved bushes, he will exclaim with grateful recognition—"How well I remember that delightful old book!"

Nature's Nobility does not deserve the lenient, if contemptuous, treatment it has met with in some quarters. Its very title is absurd. If it is fated to the exposure of a second edition—and were it reprinted a hundred times the wonder would still be that it was ever printed at all—it might fairly be rechristened, "The Land Babies, by One of Themselves," for, though some of the characters are over six feet high, none exceed the moral or mental stature of a child of ten years. It is infantile rather than senile—not, indeed, that it will please children, who, we fear, would as soon eat "hashed mutton" and "sago gruel" as pore over their lengthy praises. It is, in fact, nothing less than a nice story-book for grown-up people, written from the nursery point of view—the kind of improving reading which the strictest child might, without scruple, put into a parent's hands. Without the least pretence of a plot, the author begins prattling about Master Lawrence, and papa and mamma, and nurse's nightcaps, and the dear little pigs, and the stomach-ache, and the rocking-horse, and such-like, and goes on prattling till the third volume ends, and it is time for bed. These innocent confidences are adorned with copious reminiscences of Mangnall and Pinnock (with dates), and other scraps of religious and useful knowledge. All this would be harmless enough but for the amazing assurance with which *Nature's* Debrett puts himself forward as a social seer. He is no revolutionary, however, but, believing loyally in the landed interest, orthodox Dissent, and ale, "that honoured British wine," he considers that Nineveh is, generally speaking, in a bad way; and, as we gather from his exhaustive excursus on servants, he more than suspects that over-education is at the bottom of the plot. As

his own nobility are smokers as well as drinkers, he will hardly put out a single pipe by his triumphant argument that "if Providence had intended our mouth for a chimney, He would have made a vent-hole in the back of our head." He forgets that ages before chimneys were invented the smoke escaped by the door. Nor are his quotations more felicitous. He rushes "in media res," his schoolboy is "dux prima classis," and, according to him, "the vacant laugh speaks the empty mind." As he elsewhere observes, "c'est la vérité vrai." We rejoice to know that the Steps Chapel at Bridgnorth never really groaned under the pastorate of such an angelic idiot as Mr. Newall lashes with his satire or panegyric—for we are not certain which it is meant for. Nor should we have thought that gas was common enough in 1819 to justify his mill song "Hurrah for the Merry Gaslight," but, if this is an anachronism, it is at least the only one. The strangest feature of this strange book remains—the recurring rhapsodies, each from one to five pages in length. These purple patches are possibly by another hand, for they have little connexion with the main text, each being formally introduced by the exhortation "Gentle Reader," and their fulsome and bombastic style contrasts violently with Mr. Newall's usual prosy neatness and thready little vein of pleasantry. For instance, "Gentle Reader, did you ever see a bull-fight? If not, suppose we describe one"—which we do in seven pages. Again, "Gentle Reader, were you ever at Biarritz when the late Emperor and his beautiful, amiable, and accomplished wife paid one of their annual visits?" "Gentle Reader, do you like hashed mutton?" and so on. The climax is reached in the strophe beginning "What fortunate beings we are to possess thee, thou marvellous telegraph!" and, after a lavish use of the vocative singular, ending "Thou art the great annihilator of time and space! Thou art the lightning of the gods transformed into the language of men! On Mr. Godwin's arrival at Hampton-Bare, &c." The anti-strophe occurs in the next volume—"Gentle Reader, let us pause to think! Do we gain . . . by the speed of the present day? While my pen is doing its allotted work, a loud double knock indicative of urgency strikes my ear and startles my nerves. 'Tis a telegram! Were not troubles bad enough when they travelled at the rate of ten miles an hour only?" It would be easy to make game of this book, but, at the risk of seeming to make much of trifles, we must own that we regard it in a gloomier and more serious light. That it has been written without compunction and published without shame, and that it should be read without protest, or even read at all, involves two psychological problems of mournful interest. Perhaps Mr. Newall is right after all; the Natural Nobleman should never have been taught to read or to write.

In *Ruth Everingham* we pass from the peerage to the baronetage. Ruth's papa is a Sir Radclyffe, her sister's lover a Sir Walter, her own a Sir Valentine, and even her husband, the curate, turns out to have been all the time a Sir Cecil. This story has plenty of

stray faults, but is straightforward, unaffected, and thoroughly readable. Ruth is quite a model young lady, in spite of her bad taste in preferring the villainous baronet to the exemplary earl. Her sister's heartless frivolity is almost redeemed by clever, but scarcely well-bred impertinences. There are many comic scenes, especially the one where the rector's sister surprises the orphan sisters playing cards during the first week of their mourning. The plot is well constructed and worked out, though rather overweighted sometimes by needless digressions, such as the tedious family legend in the first volume. The trick of cutting up her sentences into spasmodic paragraphs—sometimes of only half a line—which she has borrowed from Victor Hugo is a serious error which we have no doubt Miss Lloyd will abandon in her next novel. E. PURCELL.

CURRENT LITERATURE.

Club Cameos: Portraits of the Day. (Sampson Low and Co.) This book is of a sort which has been very common since Thackeray's various attempts in it, and which was not unknown before. The "cameos" are not bad of their kind, and are less distinguished than most of their fellows by the usual tendency to assume a preternaturally knowing air. Most of the portraits are or may be really portraits, and are not fancy sketches of interiors which the artist never knew and which only make the fact of his ignorance more manifest. In some of them, notably in "The Old School" and "Bohemia," there are traces of this straying into unfamiliar ground, but this is rare. Generally speaking, the author seems to have had a laudable ambition to correct the extravagances of former writers on his own subject. His delineation of an actual or possible guardsmen, as contrasted with the ridiculous monster begotten by George Lawrence and fostered by Ouida, is really very good of its kind. His "Private Secretary" is a capital sketch. "Letters" and "Culture" betray a greater tendency to substitute current fancies for actual observation, but even in these there is much that is evidently first-hand. "Wits" is another good and very natural picture, and, indeed, the characters generally are by no means unhappily hit off. Of the illustrations we cannot say much. They are evidently drawn by a student of the French school, who has imbibed the not erroneous theory that our ordinary book illustrations want character and originality of conception. Unfortunately Mr. Rupert Browne appears to think that bad drawing makes good illustration. It is perhaps a little difficult to allow this as a principle, and it is still more difficult to accept it as practically carried out in these designs. They are often possessed of what may be called literary merit, but seldom have any other.

The Faust of Goethe. Part I. In English verse. By W. H. Colquhoun. (A. H. Moxon.) The translator announces that part II. of the drama is ready for publication. Now, to translate into verse the two parts of *Faust* proves a devotion to the great poem of Goethe which wins from us sympathy and admiration. It is true, also, that there is no translation of *Faust* from which something may not be gained by a curious student. We cannot, however, see that the task of achieving the impossible is much advanced by Mr. Colquhoun. Occasional lines and occasional groups of lines are rendered with something like success, but no entire scene seems to us even tolerably rendered. Some successors in the work of translation may carry away a few thefts with advantage from

Mr. Colquhoun's *Faust*, but it cannot be recommended to the average reader desiring to make acquaintance with Goethe.

Practical Politics. No. 1. The Tenant Farmer. By James Howard. (Macmillan.) Mr. Howard easily shows the failure of the present system of tenancy, and the importance of reform. To those who contend for freedom of contract between landlord and tenant, it is enough to reply that under it the greater part of England is held at six months' notice to quit; and that the landlords availed themselves of the one-sided freedom that exists to contract themselves out of the Agricultural Holdings Act. Mr. Howard questions, indeed, the opinion of Lord Derby and Lord Leicester that the produce of land might be doubled. Such arithmetical expressions can in truth be regarded only as figures of speech. Who can say what improvements would follow a complete reform of the present system? Who, on the other hand, can say what profit American competition will ultimately leave to English farmers, assuming such a reform? The produce of the United Kingdom could be much more than doubled. The barrenest rocks might be made to yield something, but it would not pay to cultivate them. It cannot be said that Mr. Howard adduces any new arguments or new evidence, but no doubt the old ground must be gone over and over again to work on public opinion. The essay has in view only the English system of proprietorship and farming. There is not even an allusion to the moral forces which the French and the Flemish systems call into play. The late Mr. Wren Hoskins, whom Mr. Howard cites, took a wider view of the conditions of improved agriculture.

Historical Biographies: Life of John Churchill, Duke of Marlborough. By Louise Creighton. (Rivingtons.) This is an admirable narrative of the career of England's boldest general. It presents a faithful picture of the part played by Marlborough in war and politics, without extenuating his faults or unduly extolling his virtues. Probably there never lived a commander of greater keenness in discerning the errors of his antagonists or better judgment in profiting by their blunders. As if by instinct Marlborough detected Tallard's mistake in massing his troops in Blenheim, and concentrated his efforts on the enfeebled lines of the enemy. At Ramillies he saw at a glance Villeroi's error in extending his lines "in a concave shape whilst the allies occupied the middle of the circle." At Oudenarde the incapacity of the Duke of Burgundy paralysed the efforts of Vendôme and gave the victory to the English. Marlborough was watchful over the comforts of his soldiers, but, in the battle of Malplaquet, he did not shrink from sacrificing eighteen thousand of them to political necessity. It must never be forgotten that it was through Marlborough's influence that the war was protracted after the battle of Ramillies, and that the allies did not accept then the terms of Louis XIV. The war, which was continued to suit the interests of the Whigs, was concluded to promote the cause of the Tories. Has not Mrs. Creighton committed a slight error in speaking (p. 163) of Admiral Russell, afterwards the Earl of Orford, as "brother of the virtuous William Russell"? The victim of the Rye House Plot should be called Lord William Russell; and surely the illustrious Whig admiral was his cousin? The plans of the battle-fields are excellent, and enable the student to follow Marlborough's victories with perfect ease; but it is impossible to give the same praise to the plan of the march to Blenheim—the imperfections of that map form the only drawback to an excellent volume.

The Life of Benjamin Franklin. Written by Himself. Now first edited from original MSS.,

and from his printed correspondence and other writings. By John Bigelow. Three volumes. New edition. (J. B. Lippincott and Co.) This is a very remarkable and highly interesting work, including, not only the record of an energetic, successful, and important career, but also many valuable notes of the history of the times in which Benjamin Franklin lived. His life was, and remains, one of the most vivid links in the connexion between England and those American "plantations" in which he was first a subject colonist and afterwards a Republican citizen. The account of the early life of Franklin is very suggestive of his matured life and character. Franklin was the tenth and youngest son of his father, and his youth was varied with those struggles and small successes which do so much to solidify and strengthen a nature such as his. Love did not interfere with his early and frugal ambition. In truth, Franklin as a lover does not appear attractive. Thus he describes his first "serious courtship":—

"I let her know that I expected as much money with their daughter as would pay off my remaining debt for the printing-house, which I believe was not then above £100. She brought me word they had no such sum to spare. I said they might mortgage their house in the loan office. The answer to this, after some days, was that they did not approve the match. Mrs. Godfrey brought me afterward some more favourable accounts of their disposition, and would have drawn me on again; but I declared absolutely my resolution to have nothing more to do with the family."

That strikes us, after reading "*The Life of Franklin*," written by himself, to afford a very good insight into his somewhat hard and very practical character. When, however, he did marry, he appears to have been happy and to have had much confidence in his wife. He tells us

"we have an English proverb that says—'He that would thrive must ask his wife.' It was lucky for me that I had one as much disposed to industry and frugality as myself. She assisted me cheerfully in my business, folding and stitching pamphlets, tending shop, purchasing old linen rags for the paper makers, &c."

He attended Mr. Whitefield's preaching, and made a note:

"I perceived he intended to finish with a collection, and I silently resolved he should get nothing from me. I had in my pocket a handful of copper money, three or four silver dollars, and five pistoles in gold. As he proceeded, I began to soften, and concluded to give the coppers. Another stroke of his oratory made me ashamed of that and determined me to give the silver, and he finished so admirably that I empty'd my pocket wholly into the collector's dish, gold and all."

These three extracts may serve to exhibit not unfaithfully the private life of Franklin; they show him to be careful, attached, affectionate to his own, and capable of deep and strong sympathy. On July 27, 1757, Franklin arrived in London. His first visit was to Lord Granville, then President of the Council. Lord Granville said to him:—

"You Americans have wrong ideas of the nature of your constitution. You contend that the King's instructions to his governors are not laws, and think yourselves at liberty to regard or disregard them at your own discretion. But those instructions are not like the pocket instructions given to a Minister going abroad for regulating his conduct upon some trifling point of ceremony. They are, as far as they relate to you, the law of the land, for the King is the LEGISLATOR OF THE COLONIES." I told his lordship this was new doctrine to me. I had always understood from our charters that our laws were to be made by our Assemblies, to be presented indeed to the King for his royal assent, but that, being once given, the King could not repeal or alter them. And as the Assembly could not make permanent laws without his assent, so neither could

he make a law for them without theirs. He assured me I was totally mistaken. I did not think so, however, and his lordship's conversation having a little alarmed me as to what might be the sentiments of the Court concerning us, I wrote it down as soon as I returned to my lodgings."

These were the first words of political significance which Franklin heard in England, and there can be no doubt they made a deep and lasting impression on his mind. They were, in fact, the beginning of that end. Very much concerning how the King's claim to be the legislator of the colonies was contested is to be found in the last two volumes, which record the political life of Franklin. They are well worth reading, and, indeed, those who are careful to study the ways of English statesmen will feel not a little indebted to this work, which gives many an incident in English statesmanship before unpublished, and to Mr. Bigelow for careful and well-informed editing.

A CONDENSED biography of Franklin has likewise been published by Messrs. Ward, Lock and Co. in their "Boys' Illustrated Library of Heroes, Patriots, and Pioneers." This series, which is from the pen of Mr. John S. C. Abbott, and which likewise includes Lives of Columbus, Washington, and Miles Standish, strikes us as on the whole fulfilling the object at which it aims, and will furnish reading at once entertaining and profitable, not only for boys, but also for men and women. Nor will it be the less useful and timely because the author's point of view is not a strictly insular or English one. It need hardly be said that *The Life of Franklin* is by no means the most attractive of the series.

Walking Tours. No. 1. *A Summer Month in Normandy.* By B. M. Ranking. (Sampson Low and Co.) This trivial account of a ten-days' walking tour—mainly performed by rail and diligence—along the hackneyed tourist route, much as it may delight the writer's own private circle, will, we fear, only exasperate the ordinary reader who expects to glean anything of information or interest beyond what is already comprised in about four or five pages of Hachette's tiniest "Guide." It is, perhaps, no better and no worse than the ordinary young holiday maker's "letters home," but its publication is an error of taste beside which its intrinsic shortcomings are venial. This capital error will, however, prepare the reader for the curious irrelevancy, flippancy, and feebleness of the reminiscences and moralisings with which Mr. Ranking has embellished the dry bones of his "Murray." Disclosing at unexpected intervals the stores of a multifarious learning, he becomes suddenly artistic, as when he extracts (via the guide-book) a page about Perugino from "Crowe and Cavalcaselle;" archaeological, as when he tells of "jubets" and "gory corpses falling plump on the dinner-table" through *oubliettes*; philological, upon "tofts" and "thwaites" in "the old Danelagh;" and ethnological, in his discourse upon Norman beauty, where he leaves us in painful uncertainty whether the Normans were Picts or the Picts Normans. His luxuriant fancy sometimes gets beyond his control, as when, after taking breath for a fine rhapsody upon the scene of Joan of Arc's martyrdom, he mocks us by speculating upon the fabulous prices which the first-floor windows must have commanded on the day of execution. After all, no one will grudge him his genuine if rather boisterous enjoyment, or smile too ungenerally at the sententious self-importance of an explorer of continents and maker of books; but we protest most strongly against the trenchant frankness with which Mr. Ranking and a certain type of tourists criticise the merits of the hotels and the charms of the landladies. Beyond the reach of personal or legal consequences, they too often revenge upon their hosts the fancied slights which are

most frequently the result of their own want of courtesy and experience. The proprietor of the Hôtel Achard at Bayeux sinned perhaps in looking "discontented" when kept up beyond his usual bedtime, but his brow will hardly clear if he ever comes to read that he is "sair hadden down" by his hard-featured *mégère* of a wife or daughter, who looked as if she owned a manufactory of verjuice and lived on the damaged stock."

The Government and the Finances of India. By John Dacosta. (W. H. Allen.) Though we are not indisposed to agree with the main propositions sought to be proved in this pamphlet, we regret that the author, like others who have written on the subject, weakens his cause by exaggeration. The question of a permanent land settlement cannot be decided by misrepresenting the facts both in Bengal and Bombay, and by ignoring the consequences of the still recent famine.

NOTES AND NEWS.

CARDINAL NEWMAN has just sent out the fifth edition of his *Anglican Difficulties*.

MR. S. LANE POOLE, the author of the *Life of E. W. Lane*, has completed a second edition of Lane's *Selections from the Koran*, and the book will, we believe, be published by Messrs. Trübner in October. The selections have been revised and enlarged, and the whole work re-arranged, and Mr. Poole has prefixed an Introduction, in which the character of the early Arabs, the origin of Islam and the life of Mohammed, the nature of his teaching and the formation of the Koran, are described at considerable length.

THE new number of *Blackwood's Magazine* contains a paper upon the Druses of the Lebanon, the first of a series of articles on Syria, which is evidently from the pen of Mr. Laurence Oliphant, who some time ago undertook an exploring mission to the East in connexion with the future development of Palestine.

MESSRS. CASSELL, PETTER, GALPIN AND CO. will immediately publish a work entitled *The Bible of Christ and His Apostles*, by Prof. Roberts, of the University of St. Andrews.

MESSRS. GRIFFITH AND FARRAN have in the press *Travel, War, and Shipwreck*, by Capt. Parker Gillmore ("Ubique"), author of *The Great Thirst Land*. This work, we believe, partakes somewhat of the character of an autobiography. The same firm will publish shortly *Records of York Castle: Fortress, Court House, and Prison*—the joint work of Mr. A. W. Twyford, the present Governor of York Castle, and Major Arthur Griffiths, author of *Memorials of Millbank*. It is dedicated to Lord Houghton, and will be illustrated with a number of wood engravings and Woodburytype photographs.

THE Rev. F. Ryder, of the Birmingham Oratory, is at work on an historical enquiry into the subject of the condemnation of Honorius for heresy.

WE regret to learn that the Chelsea Literary and Scientific Institution, which is located at the Vestry Hall, King's Road, has determined to wind up its affairs. This decision has been necessitated by the action of the Chelsea Vestry, who have given their tenants notice to vacate the premises occupied by them, on the ground that they have need of the rooms for official purposes. From inadequate funds the institution has been unable to secure a suitable resting-place elsewhere, and now, after a useful and successful career of eighteen years, it proposes to close its doors.

DR. GUSTAV OPPERT's essay on "The Classification of Languages," which originally appeared in the *Madras Journal of Literature and*

Science for 1878, has also been published separately by Messrs. Trübner.

WE understand that the Book of Family Prayers which has recently been drawn up and approved by the Upper House of Convocation will shortly be published by Messrs. Cassell, Petter, Galpin and Co., under the joint editorship of the Bishops of Ely and Exeter.

MESSRS. W. H. ALLEN AND CO. have in the press, and will publish early in September, *Lands of Plenty for Health, Sport, and Profit*, a book for travellers and settlers in British North America, by E. Hepple Hall, author of *The Picturesque Tourist*, &c.

THE second volume of King's *Treatise on the Science and Practice of the Manufacture of Coal-Gas*, edited by Mr. Newbigging, C.E., and Mr. Fewtrell, F.C.S., is announced for publication early in September. This brings the subject down to the end of Distribution. Another volume will complete the work.

IT is believed that the earliest example of the sonnet in German literature is a translation of a sonnet by Bernardino Ochino, of Siena, from the pen of Christoff Wirsung, published in 1556. The Italian original was hitherto unknown, but it has just been discovered by Dr. Reinhold Köhler in a very rare book entitled *Apologi nelli quali si scuoprono li Abusi, Sciochezze, Superstitioni, Errori, Idolatrie et Impietà della Sinagoga del Papa; et spetialmente de suoi Preti, Monaci, et Frati. Opera insieme vile et dilecteuole* (Geneva, 1554).

THE *Journal of Education* quotes from Bunyan's Works, vol. ii., p. 737, the story on which Mr. Browning founded his poem *Ned Bratts*:—"Since you are entered upon stories, I also will tell you one, the which, though I heard it not with mine own ears, yet my author I dare believe: It is concerning one *Tod*, that was hanged about twenty years ago, or more, at *Hartford*, for being a thief. The story is this: At a Summer Assize holden at *Hartford*, while the Judge was sitting upon the Bench, comes this old *Tod* into the Court, clothed in a green suit, with his leathern girdle in his hand, his bosom open, and all in a dung sweat as if he had run for his life; and being come in he spake aloud as follows: *My lord, said he, here is the veryest rogue that breathes upon the face of the earth; I have been a thief from a child; when I was but a little one, I gave myself to rob orchards, and to do other such wicked things; and I have continued a thief ever since. My lord, there has not been a robbery committed this many years, within so many miles of this place, but I have either been at it, or privy to it. The Judge thought the fellow was mad; but, after some conference with some of the Justices, they agreed to indict him, and so they did, of several felonious actions; to all which he heartily confessed guilty, and so was hanged with his wife at the same time.*"

A VOLUME of *Studies in German Literature*, edited from the MS. of the late Bayard Taylor by Mrs. Taylor and Mr. George H. Boker, will be published shortly by G. P. Putnam's Sons.

MR. T. H. HALL CAINE, who has been contributing to *Colburn's New Monthly Magazine* papers on the "Supernatural in Aeschylus, Goethe, and Schiller," concludes the short series in the September issue with an article on the "Supernatural in Shakspeare," a portion of which has already been contributed to the *Proceedings of the New Shakspeare Society*.

MR. W. G. ASTON, Assistant Japanese Secretary of H.M.'s Legation at Yedo, contributes a noteworthy memorandum on the Loochooan language to the *Church Missionary Intelligencer*. He states that the language spoken in the Loochoo Islands is merely a dialect of Japanese; it is not a corruption of the latter, however, but an independent form of the language, somewhat resembling that spoken in the Satsuma province—a dialect unintelligible to the rest of Japan. The Loochoo dialect is not cultivated

as a literary language, Chinese or Japanese being used, but not much attention is paid to letters. Printing-presses and book-shops appear to be unknown in the group.

AMONG American publishers' announcements we notice *The Science of Ethics*, by President John Bascom, of the University of Wisconsin; *A Lady's Life in the Rocky Mountains*, by Isabella Bird; and the miscellaneous writings of the late Dr. Francis Lieber.

M. VICTOR CHAUVIN has brought out a French translation of Prof. Dozy's *Essai sur l'Histoire de l'Islamisme*. It is perhaps the best popular sketch of the subject that we have, in spite of a certain thinness and some unfortunate prejudices; and it is well to rescue it from the oblivion of Dutch literature.

A SERIES of sketches, entitled *The Bird and Insect's Post Office*, by Robert Bloomfield, author of *The Farmer's Boy*, was included in his "Literary Remains," published in 1824. The author's son, Walter Bloomfield, has arranged them in the form which they were originally intended to assume, and Messrs. Griffith and Farran will publish them in a small quarto volume during the coming season.

A CORRESPONDENT writes:—

"With reference to the notice of Mr. Long, in last week's ACADEMY, he did not obtain the Chancellor's Medal over Macaulay's head, but Macaulay could not compete for the medals, having failed in taking mathematical honours. The medals at that time, and indeed down to some nine or ten years since, were confined to wranglers and senior optimes."

THE Geschichtsforschende Gesellschaft der Romanischen Schweiz assembled this year at Payerne on August 21.

FROM a little autobiographical work by Alt-Kriegskommissar D. Senn, of Basel, entitled *Altteste Baslergeschlechter*, we learn that three of the historical families of Basel (Thurneysen, Dietrich, and Roth) have been settled in that city for more than 600 years; thirty-five families can trace their pedigree as Baslers for more than 500 years back, thirty-nine for more than 400 years, eighty for more than 300 years, and sixty for over 200 years.

A VALUABLE historical discovery has just been made at Giornico. During the restoration of the former dwelling of the Stanga family, a life-size portrait of the famous military chieftain, Stanga—to whose heroism the victory of Giornico (December 28, 1478) was mainly due—was found behind a panel. The hero is clothed entirely in black, is swinging his sword with his left hand, while with his right hand he pulls aside his under-garment in order to expose the wound received in the great fight which was ultimately the cause of his death. An inscription has also been discovered on the chimney, under the family coat-of-arms, bearing the date 1509, and running as follows:—

"Nostra antiqua domus Stangorum
Tenet hoc insigne decorum."

THE publishing firm of Barbèra and Co., of Florence, have just published an admirable translation of Dr. Smiles' *Life of George Moore*, by Signora Costanza Giglioli. With the author's permission, those portions of the book having no interest for Italian readers have been carefully excised, and the translator has re-arranged her materials with much tact and judgment. Dr. Smiles' works are immensely popular in Italy, and many anecdotes are current of their beneficial influence on the working classes.

A SECOND edition has appeared of the *Raccolta di Proverbi Veneti* of Prof. Cristoforo Pasqualigo (Venice: Coletti), containing over five thousand genuine Venetian proverbs.

THE Verona publishers, Drecher and Tedeschi, are about to publish the *Epistolario* of Aleardi

Aleardi, with an Introduction by Prof. Trezza. As the deceased poet's circle of friends included many celebrated men, his correspondence is of genuine interest.

ANOTHER correspondence of greater interest to English readers will be issued shortly by Barbèra, of Florence, namely, the *Epistolario di Antonio Panizzi*, containing Italian letters of interest addressed to the late Librarian of the British Museum.

WE hear from Milan that the Typographical Exhibition is very successful, that the American contributions are especially admired, and that the Battezzati system for the classification of books in public libraries is exciting much attention. With certain modifications this system has been already adopted in Belgium and America, but hitherto it has not met with much favour among Signor Battezzati's countrymen.

THE first number of a new weekly journal, to be entitled *Vyestnik Russkikh Evreïf* ("The Russian Jewish Messenger"), is announced to appear in St. Petersburg about the middle of September. It will, as the title imports, be the organ of the Russian Jewish community. The editors, MM. Cederbaum and Goldenblum, believe that the time has now arrived when the national sentiment of the Jews of Russia ought to be awakened, and their position amid the surrounding social elements clearly defined. With this view they will endeavour to strengthen the consciousness of the bond which unites them to the other communities of their race by "reviving an interest in its ancient and tragic history and in the contributions which the Jew has made to the scientific and ethical treasures of humanity."

MR. W. S. W. VAUX has just issued his usual Annual Report to the Royal Asiatic Society, which will be welcome to all who care to know of the progress of Oriental research. The obituary notices, which are always a prominent feature in the Reports, comprehend the names of M. Blochmann, the Rev. W. Linwood, Mr. W. E. Cooper, M. Garcin de Tassy, the Baron MacGuckin de Slane, Prof. Westergaard, and others. It is a pity, however, that Mr. Vaux should betray so signal a lack of originality as to take his notice of M. Garcin de Tassy almost bodily from the article contributed to the ACADEMY of September 14, 1878, by another scholar. Seventeen papers have been contributed to the *Journal* since the previous Report, some of which, by Messrs. Thomas, Beal, Fergusson, and Legge, are of real value; while others, like Sir W. Muir's version of Noldeke's *Beiträge zur Kenntniss der Poesie der alten Araber*, or Sir T. E. Colebrooke's paper on "Mohammedan Proper Names," might well have been omitted. Mr. Shaw's paper "On the Hill Canton of Salar" is an interesting contribution to our knowledge of the Mohammedan populations of China. In a future number we are to expect an important essay by Mr. E. L. Brandreth "On the Gaurian or Modern Sanskrit Languages of India as compared with the Romance." After the usual notices of Asiatic journals and of the archaeological survey of India, Mr. Vaux goes over the whole field of Oriental learning, as exhibited in the works published during the preceding year, with the industry and care that have characterised his former Reports.

A THIRD edition of Delitzsch's *Commentary on Isaiah* has just appeared (Leipzig: Dörffling und Franke). The title-page describes it, accurately enough, as "durchaus überarbeitet." It is, in fact, the learned author's habit to insert, with great neatness and compactness of form, the principal facts or interpretations derivable from more recent works connected with the subject of his commentaries. Those who possess the first editions of his books need not therefore

be in a hurry to dispose of them; they are certainly more readable, and have also an historical interest. It would be too much to expect a thorough revision of the contents of such a work as the *Isaiah*; nothing is so difficult as to look at one's own work with unbiassed eyes, and an incomplete revision would be disappointing. Bibliographically, Delitzsch's commentary is almost complete. Little, indeed, seems to be left for the gleaner, and yet something is sure to be left, especially, perhaps, for English workers. The only recent commentary which has escaped Delitzsch's observation is Dr. Kay's very peculiar but certainly scholarly work in the so-called *Speaker's Commentary*. The taste and accuracy of the typography of the new *Jesaja* is beyond all praise, and is worthy of the emulation of our London houses.

G. BOETTGER'S *Topographisch-historisches Lexicon zu den Schriften des Flavius Josephus* (Leipzig: Fernau) is a most valuable contribution to the literature of the Holy Land. Boettger has devoted a long life of study to the numerous works of this Jewish author, who is one of the most trustworthy writers on the history, geography, and archaeology of Palestine. In Boettger's *Lexicon* all towns, villages, rivers, and countries of Palestine and adjacent countries mentioned by Josephus are arranged alphabetically. References to passages of the New and Old Testament and accounts of travellers in different ages, as well as quotations from the latest researches, especially those of English explorers, have been added to every name. This handbook will prove very useful to all who, from different points of view, take a special interest in the geography of Palestine.

AMONG new books for boys, Messrs. Griffith and Farran announce *The Young Buglers: a Tale of the Peninsular War*, by G. A. Henty, illustrated by John Proctor; and *The Men of the Backwoods*, by Ascott R. Hope, illustrated by C. O. Murray.

A SERIES of Shilling Reward Books is likewise in preparation by Messrs. Griffith and Farran, and the following are nearly ready:—*Wrecked, not Lost*; or, *the Pilot and his Companions*, by the Hon. Mrs. Dundas; *Among the Brigands*, and other *Tales of Adventure*, by C. E. Bowen; *Christian Elliott*; or, *Mrs. Danver's Prize*.

THE following story-books for the older children are being prepared by the same firm for the autumn and winter season:—*Silver Linings*; or, *Light and Shade*, by Mrs. Reginald M. Bray, author of *Ten of Them!*; and *Chronicles*; or, *New Legends of Old Lore*, by Kathleen Knox. The latter will be illustrated by Mr. H. J. Dakin, one of the original contributors to *Fun*.

WE have received *The Englishman's Illustrated Guide Book to the United States and Canada*, sixth edition (Longmans); *The Mastery Series: Hebrew*, by T. Prendergast, third edition (Longmans); *A Movable Atlas, showing the Positions of the Various Organs of Voice, Speech, and Taste*, by G. J. Witkowski, M.D., trans. Lennox Browne, second edition (Baillière); *The Mechanism of Voice, Speech, and Taste*, by G. J. Witkowski, M.D., trans. Lennox Browne (Baillière); *Medical Hints on the Production and Management of the Singing Voice*, by Lennox Browne, fifth edition (Chappell); *London Preachers, First Series*, by T. Williams, second edition (Elliot Stock); *Quæstiones Archimedææ*, scripsit J. L. Heiberg (Haunias: sumptibus R. Kleini); *Cassii Felicii de Medicina liber, nunc primum editus a Valentino Rose* (Leipzig: Teubner); *Die Parasiten des Menschen*, von Rudolph Leuckart, 1. Bd., 1. Lfg., zweite Auflage (Leipzig and Heidelberg: Winter); *Parcs et Jardins*, par Armand Péan (Paris: Leroux); *Hygiène of the Sea*, by Dr. V. Grazi, trans. F. W. Wright (Bemrose); *Off the Skelligs*, by Jean Ingelow, new edition (C. Kegan Paul and Co.), &c.

NOTES OF TRAVEL.

THE last two mails from Zanzibar brought brief intelligence of the successful march towards Lake Tanganyika of the expedition led by the Rev. Dr. Joseph Mullens, the well-known Foreign Secretary of the London Missionary Society, but a telegram, in advance of the next mail, reached the Society at the end of last week, announcing his sudden death on July 10, near Mpwapwa. By this melancholy circumstance we are deprived of the chance of any immediate survey of the unexplored country between Lakes Tanganyika and Nyassa, which at one time it seemed probable that Dr. Mullens might accomplish in anticipation of the lamented Mr. Keith Johnston. A brief account of Dr. Mullens' objects in visiting Eastern Africa, with some reference to his former services to geography, appeared in the ACADEMY of April 26.

LETTERS from Zanzibar, dated July 26, state that no recent news had been received of the movements of the Abbé Debaize or of the Algerian missionary expedition. Dr. Dutrieux, M. Cambier's colleague, and M. Philippe Broyon were expected to arrive shortly from the interior. On July 17 intelligence reached Zanzibar that M. Cambier, the leader of the first Belgian expedition, had left Kiura on May 7 and reached Kasagera on May 26, on his way to Masikambas, on the eastern shore of Lake Tanganyika, in about 7° S. lat., where he hoped to arrive towards the end of June. It was his intention to start for Nyangwé on being joined by M. Dutalis, who is to replace Dr. Dutrieux. The Abbé Guyot was actively engaged in making preparations for the start of the second Algerian missionary expedition, in which donkeys will be largely employed instead of porters.

HERR OTTO SCHUETT, the German traveller, whose expedition to Central Africa from the West Coast has been before alluded to, is now on his way home. He originally proposed to trace the course of the Kasai, or Kassabi, River up to its supposed confluence with the Congo, but was prevented from doing so by the hostility of the native tribes. The results of his journey are said to include a survey of a large tract of hitherto unknown country between the Kwango and the Kasai, or between about 18° and 22° E. long., part of which is under the rule of the famous Mwata Yanvo. Herr Schütt's explorations will accordingly fill up a space which has hitherto remained entirely blank on the map of Africa.

ON August 13 the guide Hans Grass, of Pontresina, climbed the high-st point of the Piz Bernina (which is also the highest summit of the Graubünden Alps) for the fiftieth time.

A GEOGRAPHICAL exhibition was opened in the Kantonal Schulgebäude at St. Gallen on August 11 and remained open until August 21.

WE have received a *Souvenir de Zermatt dessiné par X. Imfeld* (Zürich: Wurster), consisting of four panoramic views, carefully drawn, and affording a capital idea of the scenery of the Visp valley. The same author is preparing a panorama of the Monte Rosa, to be published in 1880.

THE Foreign Office have just issued a Report by Mr. Baber, of her Majesty's Consular Service, on his journey to Tachienlu, in the far west of China. The most interesting result of this journey is, perhaps, the discovery of the fact that Thibet, although its frontier is placed on the maps on the Kinsha Kiang (River of Golden Sand), is found in reality to extend much farther eastwards, the country up to the Tatu River being inhabited by tribes of Thibetan race and language. Mr. Baber, whose post is at Chungking, in Szechuen, left that important commercial mart with the intention of making

a rough survey of the River Min, between Kiating and Sui-fu on the Upper Yangtze, and of crossing the mountains from the former place to Fuliu. There he heard of a mountain track to Tachienlu, and, though the country was reported unsafe, a chance circumstance led him to make the journey. After passing a place called Tazetati, he travelled for three days through a pine forest, and ascended continually till he reached a lofty, snow-clad pass. Descending the northern slope, Mr. Baber made the discovery mentioned above, for he found himself unexpectedly among tribes of unmistakably Thibetan race. At the foot of the valley he struck the road from Lithang to Tachienlu, at which place he stayed three weeks, and learned much concerning the condition of the numerous countries included in the general name of Thibet. Mr. Baber returned to Chungking by nearly the same route as he took on his outward journey, the only noteworthy incident being his meeting, at Kiating, a Lolo chief, from whom he obtained information with regard to the customs and language of his tribe.

"ABOU NADDARAH."

A CURIOUS addition to the history of contemporary events in Egypt has been furnished by the republication in one volume of thirty numbers of an Egyptian satirical journal, entirely composed by one calling himself Abou-Naddarah, or "the Father of Blue Spectacles," and professing on the title-page to be known in Paris as James Sanua. This gentleman used to attract a good deal of attention in Cairo, as we learn from the French preface to the book, by giving theatrical entertainments in which, like Mr. G. Grossmith, jun., he took all the parts himself. Even the ex-Khedive would honour Abou-Naddarah with a visit, and was pleased to regard him as "the Molière of Egypt" until the said "Molière" became over-zealous for the Fellaheen, and, as a result, over-hostile to the Khedive, and had to leave the country and take refuge in France, whence he issued his paper. The journal consists in no way of the ordinary newspaper *pabulum*; it is merely a collection of squibs in verse and prose directed against the Government of the ex-Khedive and that illustrious person himself, and of descriptions of the evil condition of the Egyptian peasants. Written in the common dialect, it is yet exceedingly telling, both in its bitter gibes at the Executive and its real sympathy for the oppressed and worn-out Fellaheen. Of course its sale was prohibited in Egypt, and equally of course it somehow got about, and was read with delight by the lower classes and with decided interest by the authorities. It is a curious specimen of the rarest form of literature in the East; for Orientals seldom risk political satire; and it is perhaps the sign of a new influence in Egyptian politics—the influence of a popular organ.

BOOK SALES.

MESSRS. SOTHEBY, WILKINSON, AND HODGE sold last week the libraries of the late Mr. Holloway, of Oundle, Captain Hamilton, Mr. W. Taylor, F.S.A., Mr. Wall, Mr. Gillman, and the late Dr. Wilson, of Bombay, in which were many valuable works, among them the copy of *Queen Mab* given by Shelley to Mary Godwin. Dr. Wilson's collection of Sanskrit MSS., which formed part of the sale, did not realise such high prices as was expected. Of the other books sold the following were the most important:—*Ruskin's Modern Painters*, 5 vols. (vol. 1, 1857; vol. 2, 1856; vols. 3, 4, and 5, first edition, 1856), £28; *Ruskin's Stones of Venice*, 3 vols., 1851, £13; Shelley's *Queen Mab*, first

edition, 1813, £58; Keats's *Endymion*, first edition, 1818, £5; Shelley's *The Cenci*, first edition, 1819, £5; Shelley's *Posthumous Poems*, 1824, £2 10s.; Middleton's *A Game at Chess*, with the rare engraved title, £1 19s.; Leveridge's *Collection of Songs*, with the *Musick*, 2 vols. in 1, 1727, £2 6s.; *Musicae Antiquae Auctores*, cum Notis M. Meibomii, 2 vols. in 1, 1652, £3 4s.; Butler's *Principles of Musick*, 1636, £2 12s.; Playford's *Musical Companion*, 1673, £2 10s.; Ravenscroft's *Melismata*, 1611, £10; Weaver's *Orchesography, or Art of Dancing*, £1 6s.; Lawes' (H. and W.) *Choice Psalmes put into Musick, for three voices*, 1648, portrait of Charles I. in each vol., £14; Croce (G.), *Musica Sacra, a six voices*, 1608, £15; Yonge's *Musica Transalpina*, 1588, £27 10s.; Weelkes' *Ballets and Madrigals, to five voices*, 1608, £27 10s.; Orlando Gibbons's *First Set of Madrigals and Mottetts of Five Parts*, 1612, £15 15s.; Wilbye's *First and Second Set of English Madrigals, to three, four, or six voices*, 1598, £15 10s.; Morley's *Madrigals, to five voices*, 1598, £24; Morley's *First Booke of Ballets, to five voices*, 1595, £22; Morley's *Madrigals, The Triumph of Oriana, to five or six voices*, 1601, £20 10s.; Bateson's first set of English Madrigals, to three or six voices, 1604, £15 10s.; *Ornithoparcus* (Andreas) his *Micrologus*, containing the Art of Singing, also Dimension and Perfect Use of the Monochord according to Guido Aretinus, by John Douland, 1609, £18 10s.; Morley's *Plaine and Easie Introduction to Practicall Musicke*, 1608, £10 5s.; Mace's *Musick's Monument*, 1676, £3 10s.; Zarlino's *Dimostrazioni Harmoniche*, 1571, £1 5s.; Zarlino's *Institutioni Harmoniche*, 1562, £3; Theatrical Tracts, &c., Memoir of the Young Roscius, Pamphlets by and relating to Garrick, Siddons, Kean, &c., £5; Shakspeare, odd plays, old editions, bound together in one vol., belonging to Charles II., sold with all faults, £70; *Biblia Sacra Vulgatae Editionis*, Sixti V. jussu recognita atque edita, Clementis VIII. auctoritate recognita et recusa, £10 (this was one of the few copies issued with the engraved under title of Sixtus V. before the words "Clementis auctoritate recognita et recusa" were inserted in the printed title, dated 1592); *Biblia Latina*, a fine MS. on vellum, fifteenth century, £21 10s.; Roberts' *Views of the Holy Land*, 1842, £60.—Firdusi's *Shah Nameh*, an illuminated MS., £30; Tyndale's *New Testament*, black letter, 1536, £31; The Byble, translated into English by Thomas Mathewe, 1549, £4; the Old Testament in Hebrew, a MS. measuring nine inches by seven and bound up, 388 years old, in Dr. Wilson's collection, £6 18s.; F. Goya, *Cuprichos*, 3 vols., containing eighty etchings, mounted, about 1798, £14 10s.

THE DIDOT PAPYRUS.

As briefly mentioned last week, M. Henri Weil read a paper before the Academy of Inscriptions, at its meeting of August 13, on an Egyptian papyrus from the library of M. Didot, which is supposed to have belonged to the Serapeum at Memphis, and contains inedited fragments of several Greek poets. M. Weil's edition of these fragments is nearly all in type. The first and most important of them is a consecutive passage of forty-four lines from Euripides, two copies of which are given, so that the text can be established with an approach to certainty. This passage consists of a speech, in which a woman adjures her father not to force her to leave her husband for one wealthier and more powerful, and is attributed by the papyrus—no doubt correctly—to Euripides. The style and versification are those of tragedy, not of comedy. The thought and language throughout are peculiarly Euripidean, the frequency with which an iambus is replaced by a tribrach indicating a work of the poet's

later years. M. Weil suggests that this passage must have belonged to the lost tragedy of the *Temenides*, in which Hymetho, one of the characters, was represented in the circumstances here indicated. He compares four Latin verses, quoted by the author of the *Rhetorica ad Herennium* (ii. 24, 38), and suggests that they are taken from a passage of Ennius, in which the author imitated the *Temenides* of Euripides:—

"Iniuria abs te afflicto indigna, pater:
Nam, si improbum Cresphontem existimaveras,
Cur me huic locabas nuptiis? sin est probus,
Cur talem inuitam inuitum cogis linquere?"

The other contents of the papyrus are eight verses from the *Medea* of Euripides, which are very incorrectly reproduced, and the following inedited fragments, which are likewise full of errors:—(1) and (2), two short passages which M. Weil attributes to Aeschylus, and supposes to have belonged to two lost tragedies, the *Europa* and the *Myrmidons*; (3) a curious comic fragment, containing jests against philosophers: an Athenian says that before he devoted himself to the study of philosophy, he was as it were dead, he passed Good and Evil on one side without seeing them, "but," he adds, "since I have entered the fellowship of the philosophers, *ἀναβέβλωκα*;" (4) and (5), two Alexandrian epigrams, one on the Pharos of Arsinoë Aphrodite, on the North coast of Egypt.

The papyrus ends with some accounts of expenditure, similar to those inscribed on various papyri in the Louvre, on which M. Weil bases his conjecture that the Didot papyrus formerly belonged to the Serapeum.

OBITUARY.

THE life of the late Sir John Shaw-Lefevre was chiefly passed in the less obtrusive positions of official work, but few men have passed away with a greater reputation for infinite industry and capacity. After holding in early life the posts of Under-Secretary for the Colonies and Board of Trade, he became in 1848 Deputy Clerk of the Parliaments, and from 1856-75 he held the higher office of Clerk of the Parliaments. His ardour for work and his talents for business caused him to be nominated to no less than sixteen unpaid commissions, dealing with questions of the most varied character in connexion with domestic and colonial administration. He was the second son of Charles Shaw, subsequently M.P. for Reading, who, on his marriage in 1789 to Helena Lefevre, daughter and heiress of John Lefevre, then of Heckfield Place, in Hampshire, assumed the additional name of her family. The lady's grandfather, Isaac Lefevre, was a member of a Huguenot family in Normandy which, for the sake of religion, sacrificed all its possessions in France; he was apprenticed by his father to a tradesman at Canterbury, but laid the fortunes of his family as a scarlet dyer at Spitalfields. Her father, John Lefevre, considerably increased the business, and became the owner of extensive property at Old Ford and Bromley, which still remains in the family. Sir John Lefevre was born in London January 24, 1797, and was educated at Eton and at Trinity College, Cambridge, attaining the honours of senior wrangler and first Smith's prizeman in 1818, and receiving the reward of a fellowship in the following year. His skill in mathematics was equalled by his knowledge of the European languages, and his zeal for linguistic studies developed with his years. His admirable translation from the Dutch of Mme. van Walree's novel of *The Burgomaster's Family*—said to be the most favourable specimen of the talents of our neighbours in the writing of fiction—will be familiar to most of our readers; it was printed in the seventy-sixth year of his life. He has been a Fellow of the Royal Society since 1820,

and was one of the original members of the Political Economy Club at its foundation in 1821. The death of Sir John Lefevre occurred at Margate on the 19th inst.

THE Australian papers have brought us the news of the death, at Melbourne, of Sir George Stephen, the oldest member of a family well known in this country for at least three generations. He was the youngest son of the late Mr. James Stephen, and a younger brother of Sir James Stephen, the author of the much-appreciated *Essays in Ecclesiastical Biography*. Sir George practised for many years as an attorney in London, but was called to the bar in 1849, and then withdrew to Liverpool. A few years later the departure of two of his sons for Australia tempted him to that colony, and there he died. His name was most familiarly known in England as an opponent of slavery. His labours, and those of his father, in advocating its abolition are recorded in his volume of *Anti-Slavery Recollections*, written at the request of Mrs. Beecher Stowe. Under the pseudonym of "Caveat Emptor, Gent." he published an amusing book describing *The Adventures of a Gentleman in Search of a Horse* (1835), which has been frequently reprinted in England and America. The success of this novel induced him to write a volume entitled *The Adventures of an Attorney in Search of Practice*. In 1839, when the minds of most English people were keenly agitated by the future of the National Church, he published a novel with the taking title of *The Jesuit at Cambridge*. At various times between 1850 and 1860 he issued many pamphlets and textbooks on legal questions.

M. JOSEPH OCTAVE DELEPIERRE, who died on the 18th inst., at 29 Upper Hamilton Terrace, had some claims to be called the Belgian Disraeli. Ardently attached to literature as he was, his attachment directed itself rather to the accidental and parasitic phenomena of letters than to their more necessary and authentic characteristics. He delighted in exploring literary byways and collecting literary oddities, and his work of this kind deserves the gratitude of two very different classes of persons. It is, on the one hand, a treasure to the book-maker who merely desires to spice his own tasteless productions with curious bits and scraps; but it is also useful to the student, who finds in it ready to his hand a mass of facts, which only the miscellaneous reading of a lifetime could have enabled him to collect for himself. The *Macaronéana, Essai sur les Rébus, Histoire littéraire des Fous*, &c., are not models of arrangement, or of literary form, but they are invaluable storehouses, and make up no despicable sum for the work even of a long life. M. Delepierre was born at Bruges on March 12, 1802. He had therefore reached the middle of his seventy-eighth year at the time of his death—a result speaking well for the system of education which his father pursued, and which is said to have been borrowed from Rousseau. After completing his university course in law, he was appointed keeper of the archives in his native town, and soon distinguished himself as an antiquary, a palaeographic scholar, and a bibliographer. He was, however, dissatisfied with the recognition his work met with in Belgium, and in 1844 was easily induced by the late M. van de Weyer to come to England, and to establish himself as Secretary of Legislation and Consul General in London. From this time he resided constantly among us, and most of his works bear the imprint of London. At his death he was Secretary (in conjunction with Lord Houghton) of the Philobiblon Society.

M. LOUIS VULLIEMIN, honorary professor at the Academy of Lausanne, the Nestor of Vaudois scholars, died at his country-house at Mornaz near Lausanne, on Sunday, August 10, at the

age of eighty-two. In 1819 he was one of the founders of the still vigorous Zofinger Verein. He is best known among foreigners as the successor of Hottinger and Monnard in the continuation of the great *Schweizer Geschichte* of Johann von Müller, which he completed and afterwards translated into French.

THE death is announced of M. Jules Gondon, who has translated many of Cardinal Newman's works into French.

SELECTED BOOKS.

General Literature.

- APPRESCHT, GH, del Monastero di Donna Regina, descritti da D. Salazar. Fasc. I. Napoli: Detken & Rocholl. 10 fr.
FINCH, O. Reise nach West-Sibirien im J. 1876. Berlin: Wair th. 20 M.
LANDAU, M. Die italienische Literatur am österreichischen Hofe. Wien: Gerold's Sohn. 2 M. 40 Pf.
POUILLET, E. Traité théorique et pratique de la Propriété littéraire et artistique et du Droit de Représentation. Paris: Marchal. 10 fr.

Theology.

- THOMA, A. Geschichte der christlichen Sittenlehre in der Zeit d. Neuen Testaments. Haarlem. 6 M.

History.

- BLOCK, H. Die Quellen d. Flavius Josephus in seiner Archäologie. Leipzig: Teubner. 4 M.
EUGENHAAR, G. Vergleichung der Berichte d. Polybios u. Livius üb. den staubohen Krieg der Jahre 218-217. Leipzig: Teubner. 1 M. 60 Pf.
LANGHANS, V. Ueb. den Ursprung der Nordfriesen. Wien: Gerold's Sohn. 1 M. 60 Pf.
ORRELLI, A. v. Rechtschulen u. Recht-literatur in der Schweiz vom Ende d. Mittelalters bis zur Gründung der Universitäten v. Zürich u. Bern. Zürich: Schulthess. 8 M.
PASTOR, L. Die kirchlichen Reunionsbestrebungen während der Regierung Karls V. Freiburg-i-B.: Herder. 7 M.

Physical Science.

- ATLINO, G. Fisiologia del sentimento e delle passioni. Napoli: Detken & Rocholl. 3 fr. 25 c.
FABRE, J. H. Souvenirs entomologiques. Paris: Delagrave. 3 fr. 50 c.
GRINITE, E. Das Erdbeben v. Iquique am 9. Mai 1877 u. die durch dasselbe verursachte Erdbebenfluth im Grossen Ocean. Leipzig: Engelmann. 5 M.
PERRAZZULO, A. Les Ins-ctes ou éoptères du Département des Alpes-Maritimes Nice: Imp. Malvano-Micron.
TASCHENBERG, E. L. Praktische Insektenkunde. 3 Thl. Die Käfer u. Hautflügler. Bremen: Heinsius. 6 M. 20 Pf.

Philology, &c.

- DESCHAMPS, Eustache, Œuvres complètes de, publiées par le Marquis de Queux de Saint-Hilaire. T. I. Paris: F. Didot.
DEIATEKO, K. Beiträge zur Kritik d. nach Aelius Donatus benannten Terenz-commentars. Leipzig: Teubner. 1 M. 20 Pf.
EDWARD, G. Die ablativi locativi instrumentalis apud prisca latinos Scriptores u. u. Leipzig: Teubner. 2 M.
FISCHER, H. Zur Kritik der Nibelungen. Wien: Gerold's Sohn. 2 M.
KANTER, H. De Ariadne, quas at Bacchi et Thesei fertur conjux, quaestioum pars I. Breslau: Koebner. 1 M.
KERNIS O. De qui localis modalis apud prisca Scriptores latinos usu. Leipzig: Teubner. 1 M. 20 Pf.
ROSCHE, W. H. Die Gorgonen u. Verwandtes. Leipzig: Teubner. 4 M.
SCHMIDT, J. H. H. Synonymik der griechischen Sprache. 3. Bd. Leipzig: Teubner. 14 M.
SOPHOCLES Trachiniae. Codicibus denuo collatis rec. V. Subk-H. M. s. q. uo.
WARSBERG, A. Fehr v. Olyssische Landchaft. 2. Bd. Das Reich d. Odysseus. Wien: Gerold's Sohn. 8 M.

CORRESPONDENCE.

THE ORIGIN OF THE RUNES.

Settrington Rectory, York: Aug. 25, 1879.

ON two points of detail I find it impossible to accept the conclusions of Prof. Rhy. He says that on my own principles I can have "no serious objection" to deriving the *k* Rune from the Greek *K* instead of from *T*. Quite true, as a matter of theory. The objection arises from the fact that in the earlier Runic inscriptions the form of the *k* Rune approximates closely to that of the Thracian *Gamma*, while it is only after several centuries that the Rune is found to develop a colourable resemblance to *Kappa*. The same argument applies to the *b* Rune. The earlier inscriptions afford conclusive evidence of the derivation from *Beta*

rather than from *Phi*. In all such cases, the most seductive speculations as to the history of the Teutonic consonants must give way before the stern evidence of the monuments.

ISAAC TAYLOR.

SCIENCE.

Scientific Lectures. By Sir John Lubbock, Bart., &c., &c. (Macmillan & Co.)

THE six lectures of which this volume is composed were delivered at different places and on various occasions—where and when we are not informed in the case of the majority—and the author is careful, in his modest preface, to disclaim any merit that might be supposed to attach to them on the ground of originality. The book belongs to that class, of which the press has recently produced so many good examples, of popular expounders of science rather than of new pathways to knowledge. It has, however, the additional merit that the writer is himself an original worker in more than one department of natural science. Sir John Lubbock is indeed a rare example of many-sidedness in a scientific man, the more remarkable in one with whom science is a pastime rather than the work of his life.

The lectures relate to three departments of science in reference to which the author's name is already familiar to the public: the connexion of insects with the fertilisation of flowers; the habits of ants; and prehistoric archaeology—two being devoted to each subject. In the first two lectures he goes over much of the ground already worked by Darwin in this country, H. Müller in Germany, himself in his *British Wild Flowers considered in Relation to Insects*, and many other labourers. Notwithstanding some recent attempts to upset the theory, there is still an enormous preponderance of evidence in favour of the view here advocated, that the structure of the parts of the flower—and, to a less extent, of other parts of the plant—has for its main object the attraction of those insects and other small animals which are useful, and the exclusion of those which are useless or injurious to the plant as regards the special purpose of the flower, the fertilisation of the ovules and the maturing of the seeds. A large amount of evidence is here accumulated on this subject. Sir John also enters at length into the interesting question of the object of the marking of caterpillars, summing up with the conclusion that "there is not a hair or a line, not a spot or a colour, for which there is not a reason, which has not a purpose or a meaning in the economy of nature." If I might venture on a single criticism, it would be as to the woodcuts, which (except in the case of the caterpillars) are often too slight and sketchy, and which want, for their full efficiency, an indication of the scale on which they are drawn. On p. 13, for example, we have four cuts, drawn obviously on three different scales.

The third and fourth lectures, on the habits of ants, are based on the author's observations—with which the public is already familiar from his papers read before the Linnean Society and his lectures delivered at the Royal Institution—and form one of the most interesting contributions yet made to the natural history of this remarkable class of

insects. An item which may possibly be of value in a future natural history of morals is furnished by the fact, which he seems to have established, that these creatures are actuated more by their unamiable instincts, and especially by hostility to a common foe, than by any feeling of affection or sympathy for their friends. On the special sense by the help of which ants communicate with one another we are still almost entirely in the dark.

The fifth and sixth lectures relate to prehistoric archaeology. The fifth is a general introduction to the study, and deals with the main features of the Palaeolithic, Neolithic, Bronze, and Iron Ages. The sixth, being an address as President to the Wiltshire Archaeological and Natural History Society, has special reference to the numerous prehistoric remains of that county—in particular Stonehenge and Avebury—and gives the author's reasons for referring these monuments to the Bronze Age. In conclusion, he points out how the different branches of science depend one upon another, and insists on the necessity of our higher education being based on a wide foundation.

ALFRED W. BENNETT.

La Querelle de Callimache et d'Apollonius de Rhodes. Par M. Auguste Couat. (Paris: Georges Chamerot.)

FEW literary quarrels are more famous than that of the two Alexandrian poets, Callimachus and Apollonius of Rhodes. Suidas tells us that Apollonius was the pupil of Callimachus at Alexandria; that while still an *ἐφηβος*, i.e., at least under twenty, he composed and recited publicly his poem on the Argonautic expedition; that he failed signally, a mortification which it seems he betrayed by blushing (*ἐρυθρίασας*), and retired in disgust to Rhodes. Then he retouched his poem, tried its effect upon the public again, succeeded, and became the most eminent poet of his time.

Now we know from Suidas that Callimachus at some period of his life wrote an abusive and studiously obscure poem on an enemy whom he called *Ibis*, and that this *Ibis* was his pupil, Apollonius. M. Couat attempts to sketch from the allusions in the surviving poems and fragments of Callimachus, and from the data supplied by the scholia on these and the epic of Apollonius, what may probably have been the course of the quarrel. It is likely enough that it was connected with the literary jealousy of the older poet. Callimachus had set his face against the whole tribe of Homeric imitators. The most successful among the latest of them, Antimachus of Colophon, though admired by Plato, had filled his *Thebaid* with epic commonplaces of which *τὸν δ' ἀπαμειβόμενος* is the type; and the only hope of kindling a new life into poetry seemed to be a rigid opposition to everything of the kind. It was alleged against Callimachus (see Schol. on H. Apoll. 106) that he composed his *Hecale* as an answer to the charge that he could not write a long poem; and it is certain that one of the primary canons of the Alexandrian school was brevity and the avoidance of commonplace. When, therefore, Apollonius, still a mere youth, came forward with a new epic, which in its first form may have been a closer

imitation of Homer than it subsequently became when remodelled at Rhodes, he would at once be in dangerous antagonism to the new school. And in this case the young aspirant was a pupil of the head and chief representative of what was peculiarly Alexandrian. He could not be overlooked, and must therefore be overthrown. The defeat, then, was probably effected by a literary cabal. What was the actual part taken by Callimachus in the affair we do not know; nor whether Theocritus in the well-known passage (vii., 45-48)—

ὣς μοι καὶ τέκτων μέγ' ἀπέχθεται ὅστις ἐρευνῇ
ἴσον δρευσ κορυφῇ τελέσαι δόμον ᾿Προμέδοντος
καὶ μοισῶν δρυίχες ὅσοι ποτὶ χιόν' αἰοῖδον
ἀντία κοκκυζόντες ἐτάσια μοχλοῖσιν—

has Apollonius in view, nor even whether the *Ibis* was written at this stage of the quarrel. M. Couat treats the matter as a hand-to-hand encounter between the two poets (p. 16), and thinks it probable that Apollonius struck the first blow. This is pure hypothesis. But it is not improbable that the well-known epigram, *Ἐχθαίρω τὸ ποίημα τὸ κυκλικόν*, was meant as an allusion to Apollonius; and M. Couat has done well to show that the term "cyclic poem" does not seem at this period to have been technically applied to the lesser epics, the *Cypriaca*, *Little Iliad*, &c., mentioned by Proclus, but to have meant "the poem of commonplaces"—i.e., in which formulae of epic phraseology recur. Nor is it impossible that the return made by Apollonius to epic poetry was an incentive to Callimachus to try his hand on a poem of wider compass than he had hitherto attempted, and that the *Hecale* was composed as a rival effort to the *Argonautica*. M. Couat, however, transcends the bounds of just conjecture when he tries to assign to this time anything so entirely without definite marks of date as the epigram ascribed in the Palatine Anthology to Apollonius the grammarian, even assuming, what is denied by Bernhardt, that he is identical with his namesake of Rhodes.

Καλλιμάχος τὸ κάβαρμα, τὸ παίγνιον, ὃ ἔβουλες νοῦν
Αἴτιος ὁ γράψας αἷτια Καλλιμάχος.

We should be glad to know, again, on what grounds M. Couat bases his view that this epigram preceded and was the cause of the *Ibis*; both theories are, so far as we know, equally without external foundation. We are disappointed, too, in what M. Couat says on the meaning of the obscure title *Ibis*; no new light seems to have dawned where the night is unusually dark, and even a gleam would be welcome. One point seems to us very questionable. The latest and incomparably dullest editor of the poet of Cyrene was, we believe, the first who ventured to question the received belief as to the Callimachean *Ibis*, that it was a poem of considerable extent, containing, like the Ovidian *Ibis*, a number of mythological or historical allusions more or less obscure. It was, indeed, not a very long poem, for Ovid calls it *exiguus libellus*, but surely M. Schneider is not justified in concluding from this that it was a mere epigram. If it were, how could Suidas s.v. *Ἰβίς* call it *ποίημα ἐπιτετηδευμένον εἰς ἀσάφειαν καὶ λαιδο-*

piav? How could Tzetzes class it with the *Aïria*, with Lycophron, and with Euphorion, as an exercising-ground of exegesis? Granting that Ovid does not allude to it alone, but to other works of Callimachus, notably the *Aïria*, when he says he will wrap his verse in obscure legends, like the son of Battus, and devote his enemy to destruction in riddles to which he had been hitherto a stranger, is it likely that he would have given his work the name *Ibis* if it had consisted of a few lines, when his own poem contained nearly 650? We beg to dissent here, as indeed on very many other points, from M. Schneider's judgment, though no doubt it is rather surprising that no single line has come down to us which is quoted as actually belonging to the *Ibis*. This, however, is less wonderful if we remember that fragments cited as belonging to the *Aïria* are by no means numerous, a remark which applies also to the *Coma Berenices*, one of the most famous of Callimachus' elegies.

It would be unjust to Apollonius to conclude without an emphatic protest against the critique of the *Argonautica* in the last pages of M. Couat's dissertation:—

"Son poëme, malgré le talent de l'écrivain, nous est un témoignage de l'irréparable décadence de la grande poésie. Plus Apollonius veut se rapprocher d'Homère, moins il lui ressemble, et il ne s'écarte jamais de ce modèle que pour l'affaiblir."

This is exactly the wrong point of view from which to study the *Argonautica*. For Apollonius the problem was how to write an epic which should be modelled on the Homeric epics, yet be so completely different as to suggest, not resemblance, but contrast. We think no one who has read even a hundred lines of the poem can fail to be struck by this. It is in fact the reason why it is a success. The *Argonautica* could not have been written without the *Iliad* and *Odyssey*, but it is in no sense an echo of either. Nay, we believe that a minute examination of Apollonius's language and rhythm would show that he placed himself under the most rigid laws of intentional dissimilarity. Not that this is more than one element of his success. His genius is quite as real an element; and no one will deny this who has studied the successive phases of Medea's passion in b. iii. If, indeed, greatness could be tested by the extent of influence after death, the poems of Apollonius can rank only with the best works of Greek literature. Its elaborate mechanism, artificial effects, and studied balance on the one hand, and its real pathos and tragic intensity on the other, commended it beyond every work of the later Greek culture to the master-spirits of Rome.

R. ELLIS.

SCIENCE NOTES.

The Kitchen-Middens of Japan.—Scattered over various parts of Japan, especially in the neighbourhood of Yedo, are numerous mounds containing shells, bones, stone implements, pottery, and other relics tending to throw light upon the past history of the country. Prof. Milne, of the Imperial College of Engineering at Yedo, has examined a large number of these refuse-heaps or kitchen-middens. A comparison of the ornamentation on the pottery with that

used at the present day by the Ainos shows the striking similarity in the two cases. In fact, Prof. Milne is inclined to refer most of the older relics found in Japan to the ancestors of the present Ainos. The invasion of the Japanese, advancing from the south, appears to have driven the earlier inhabitants, the Ainos, northwards, and the relics of their migration are still scattered over the country.

THE Sixty-second Annual Assembly of the Swiss Naturforschende Gesellschaft took place in St. Gallen, August 10–12. The opening address, on the importance of the St. Gallen soil for geological science, was delivered by Sanitätsrath Rechsteiner. The great sensation, for we may so call it, of the first day was the lecture by Prof. Karl Vogt on the fine archæopteryx, half bird and half reptile, which was found at Solnhofen, perfect in all its parts. Prof. Vogt exhibited a splendid photograph, life size, of the skeleton. Prof. Fatio, of Geneva, gave an account of the life and ravages of the reblaus (*phylloxera vastatrix*). M. Beaumont, of Geneva, dealt with the question of the proposed uniform meridian, which is to make an end of the meridians of Greenwich, Ferro, and Paris. He observed that a pious man at the Geological Congress of 1878 had proposed Jerusalem. M. Beaumont, on telluric and ethnographical grounds, preferred Spitzbergen. Dr. Julius Kollmann, of Basel, gave an account of the result of his researches into the colour of the skin, hair, and eyes of the Swiss population, a task to which he was commissioned by the Archaeological-Statistical Committee of the society, and in which he has been aided by the intelligent help of a number of Swiss schoolmasters. Dr. Keller, of Zürich, imparted to the meeting a summary of his late enquiries on zoophytes. Thirty foreign savants were present. The next assembly was fixed to take at Brieg in Valais, and Prof. Wolf, of Sion, was nominated president.

VOLUME XLIV. of the *Memoirs of the Royal Astronomical Society*, lately published, contains five papers. In the first of these, "On a General Method of Treating the Lunar Theory," Mr. E. Neison communicates the theoretical foundation of the analytical development of the lunar theory upon which he is engaged, and which is already far advanced. In the second paper, Mr. Maxwell Hall gives at great length the details of his observations, made at Jamaica in 1877 during the last opposition of Mars, for finding the effects of the planet's diurnal parallax. The resulting value of the solar parallax is 8.79", with a probable error of 0.06". During the same opposition Mr. N. E. Green observed and sketched at Madeira the physical aspect of Mars, and his observations are communicated in the next paper, which is accompanied by two lithographic plates, one embodying the result of all the sketches in a chart of the surface of Mars, and the other containing copies of a select number of Mr. Green's drawings showing the various aspects of the planet in the course of a rotation. It is to be presumed that the Council of the Royal Astronomical Society, though publishing the chart of Mars, does not undertake the responsibility for the names with which the chart is loaded. For some time past Mr. S. W. Burnham has been in charge of the great refractor of eighteen and a-half inches aperture belonging to the Dearborn Observatory at Chicago. The instrument was constructed by Alvan Clark and Sons originally for the University of Mississippi, but was left upon their hands in consequence of the outbreak of the Civil War, and was then bought by public subscription for the Chicago University, and erected in 1864. Little use, however, had been made of the instrument till Mr. Burnham undertook, as a labour of love, the measurements of double

stars, the results of which are published in the next paper of the *Memoirs*. These measures are the more valuable, as they chiefly concern stars the observation of which is much wanted—pairs of stars, which, by reason of their extreme closeness or inequality, are particularly within the province of a large telescope; or double stars, which, in consequence of the neglect of observers, have been measured but rarely, or not at all, in the last thirty or forty years; or certain difficult pairs recently discovered, principally by Alvan Clark, or by Burnham himself. The observations were made between July 1877 and October 1878, and comprise a catalogue of 251 new double stars, and measures of 500 double stars already known, making a total of more than 1,400 micrometrical measurements, and reflecting great credit upon the observer. In the last paper of the new volume, Prof. Savitch, of St. Petersburg, communicates corrected values of the length of the pendulum, determined at various stations in Russia, after taking into account a source of errors occasioned by the flexure of part of the apparatus with which the observations were made.

PHILOLOGY NOTES.

MR. J. D. LONG's translation of the *Aeneid* into blank verse (Boston: Lookwood, Brooks and Co.) is one of those works which, considered from a literary point of view, have no *raison d'être*. The author calls his book "the snatch and pastime of the last year;" a phrase which, while it explains his motive in undertaking it, sufficiently prepares the reader for the utter tameness and flatness of his verse.

MUCH more labour has been bestowed by Mr. J. D. Lewis upon his translation of Pliny's *Letters* (Trübner). The translator has evidently been at great pains to give a literal and accurate version of his author, and has, on the whole, succeeded in so doing, but not without, at times, lapsing into a stiff and un-English manner, as, for instance, when on p. 32 he writes, "His time is spent in his toga and in the transaction of business;" or on p. 10, "We are envious, not only of virtue itself, but still more of its glory and publication." A translation should speak for itself, and not require a reference to the original for its interpretation. We have read through the first book of the *Letters*, comparing Mr. Lewis's version carefully with the Latin throughout, and have noted a few translations which, as it appears to us, might be improved. On p. 4 (Letter 5), *Rustici Aruleni periculum foverat* is rendered "He had fostered the perils which threatened Rusticus Arulenus." *Periculum*, if we are not mistaken, means "the trial," and *foverat periculum* must mean "he had encouraged, or helped on, the efforts made to get Arulenus accused." On p. 6, *expecto Mauricum* should have been translated, not "I am expecting Mauricus," but, "I am waiting for his arrival;" as, indeed, it is rendered on the following page. On p. 10 (Letter 8) we think that in the sentence "*quam difficile est obtinere ne molesta videatur oratio de se aut de suis disserentis*," *molesta* means not "irksome," but "affected;" as when Catullus describes the girl walking "mimice ac moleste"—a usage illustrated in the dictionaries. At the foot of p. 11, *iactationem eius* should have been translated, not "its eulogy," but "boasting about it." On p. 13, *proinde* is rendered "in the same way;" it should rather have been "therefore," or "accordingly." Nor is *sanctitas* (p. 14) "sanctity," but rather "purity." On p. 19, *ex illa nostra Italia*, which must mean "from our well-known, well-beloved Italy," is translated "in that part of Italy." On p. 26, the words "dereliction of duty" are not an accurate or adequate rendering of *prævaricatio*.

THE last two numbers of Bursian's *Jahres-*

bericht contain reports on Plautus by Lorenz, on later Latin literature by Ludwig, on classical antiquity by Bursian, on Greek and Latin grammar by Gerth, and on the Greek tragedians by Wecklein.

In the *Zeitschrift für Deutsche Philologie* (vol. x., part 3) Wiesener compares in great detail two stories of the *Pasional* with the two corresponding ones in the *Legenda Aurea* of Jacob a Voragine, with the view of showing that the *Pasional* is not merely in its main outline, but down to the minutest details, dependent on the *Legenda Aurea*. Busch continues his grammatical analysis of the language of a *legendarium* of the beginning of the eleventh century.

The last number that we have seen of the *Zeitschrift für die Oesterreichischen Gymnasien* (February 10 of this year) contains articles on the *hiatus* in Nonnus by Scheindler, and on some passages in Statius by Bitschowsky. The sixth edition of Ameis' *Odyssey* is reviewed by Zechmeister, and the newest edition of Weissborn's *Livy* by Giltbauer. Hirzel has a good paper on the pronunciation of Latin in German schools, recommending, among other things, that more attention should be paid in these institutions to Latin verse.

DR. GEIGER, of Erlangen, has just published a *Handbuch der Avestasprache*, which contains a grammar and a chrestomathy, accompanied by a glossary, of that language. By a curious coincidence, the selection of pieces printed in Dr. Geiger's chrestomathy is to a great extent the same as in M. O. de Harlez' *Manuel de la Langue de l'Avesta*, which was published only a short time before Dr. Geiger's work, after the printing of the latter had been nearly completed. The scope of the grammatical section also is much the same in both works, of which Dr. Geiger's is the bulkier. It is much to be hoped that these two convenient manuals may soon swell the number of students of the Zend or Avesta language, which is equally valuable for comparative purposes and from an historical point of view.

M. SAUVAIRE, who published some two years ago, in the *Journal* of the Royal Asiatic Society, a French translation of the important treatise on weights and measures composed by Eliya, Archbishop of Nisibin, has, we understand, succeeded at last in supplying the gaps in that translation caused by the *lacunae* of the Paris MS., which, until now, was the only one known. Dr. Pertsch, of Gotha, has discovered in the Ducal Library another MS., which supplies all that was wanting in the Paris MS., notably the important fifth chapter; and we hope that the *Journal* of the Asiatic Society will receive the supplementary translation which M. Sauvaire has accomplished.

FINE ART.

An Attempt to identify the Arms formerly existing in the Parish Church and Austin Friary at Warrington. By William Beaumont, Esq., and J. P. Rylands, F.S.A. (Warrington: P. Pearse.)

THIS work, which is illustrated with drawings that recall the best days of heraldry, is based upon two of the Harleian MSS., the first of which (No. 2129) is a large folio book, containing many papers on scattered subjects, and lettered outside by the third Randle Holme, "Funeral Orders and Church Monuments." Article 164 consists of notes of arms and monuments taken at the parish church of St. Elphin, Warrington. The editors of the *Attempt* ascribe the paper to Sampson Erdeswicke, the Staffordshire historian, and date it 1572. Erdeswicke lived

c. 1540—1603, and was directly descended. Camden says, from the Vernons of Shipbrook. After his education at Oxford, he retired to his patrimony at Sandon, Staffordshire, where he "became at length a gentleman, well accomplished, with many virtuous qualities." His researches into genealogies and arms procured for him the good opinion of the "Nourice of Antiquity." D'Ewes had many of his notes touching Cheshire, and Dugdale had others, which were given him by Mr. Thomas Digby, who married Erdeswicke's widow. The heraldic descriptions from St. Elphin's are thirty-one in number, and they include many of the gentry of the contiguous Palatine Counties. Foremost, by reason of its frequency, is the coat of Boteler of Bewsey, the ancient barons and benefactors of the town, whose arms were *az. a bend between six covered cups or* (in allusion to their name), quartered with *arg. a lion rampant gu.* The Boteler family, under the name of Pincerna, had a holding in the neighbourhood from the date of Domesday-book, and it retained its estates until they were squandered away in the time of Elizabeth. There are, besides, the coats of Delves of Doddington, Byron of Newstead, Gerard of Bryn, Haydock of Haydock, Massey of Rixton, Leigh of Lyme, Southworth of Winwick, Sankey of Sankey, &c. The arms of the last-named family are *arg., on a bend sa., three fishes or, with quarterings*. Mr. Moule has conjectured that these fishes were flounders, stating as a "canting" reason that flat fish preferred the sandy bottoms of water; but the editors, with a better local knowledge, point out that sparlings, formerly abundant at Sankey, are the fishes meant. In the arms of Fallows, in the quarterings of Sankey, the field appeared *sable* to Erdeswicke, whereas the true colour is *vert*; an error perhaps due to the fact that in mediæval glass green often turned black. The antiquary Roger Dodsworth likewise visited the church on the last day of March 1625, and described the arms and monuments in his MSS., vol. cxiii., p. 13. He enumerated them under three heads, viz., those in the north quire window, in the east window, and in the middle quire; adding the towns and gentlemen's habitations in the parish. These notes do not appear to have been consulted by the editors. The next armorial sketches of the same glass were made by the second Randle Holme of Chester, in 1640, or about seventy years after Erdeswicke (Arts. 270 and 271). During the interval church heraldry had not fared well at the hands of over-zealous ecclesiastical reformers. Hence Fuller wrote: "Bring our Herald to a monument, *ubi jacet epitaphium*, and where the arms on the tombs are not only *crest-fallen*, but their colours scarce to be discerned, and he will tell whose they be, if any certainty therein can be rescued from the teeth of time." Randle Holme, if not a "good herald," performed a useful service when in his perambulations he tricked the arms of country churches. He describes twenty-six coats, &c., in Warrington Church, some of which were either unnoticed by his predecessors, or were meanwhile added as new families arose, or as old families entered into new alliances. It is noticeable that Holme gave better attention to the tombs

than did Erdeswicke. The second portion of the *Attempt* deals with the arms and figures in the windows of the Priory or Friary in the same town. These notes (Harl. MS., 139, Art. 69) are in the hand of Lawrence Bostock, the collector of a large folio volume of Cheshire antiquities, 1590—1600, and a contemporary of Erdeswicke. The arms of Penketh, Holland, Banaster, and others are here described; but there want not shields, as the cross of St. George, the gold bends of Simon de Mountford, or the red chevrons of the Earls of Gloucester, to take the attention from local to national history. The notes of the editors, who have added an account of stained glass in England, recall many of the chief events of the interesting old town. Turning over the pages, illustrated with a remarkable fidelity to the earlier models of armorial charges, one is prepared to recognise the spirit of the elegant simile which Scott applied to his Bard in *Marmion*:—

"As the ancient art could stain
Achievements on the storied pane,
Irregularly traced and plan'd,
But yet so glowing and so grand,—
So shall he strive in changeful hue
Field, feast, and combat to renew,
And love, and arms, and harpers' glee,
And all the pomp of chivalry."

JOHN E. BAILEY.

ARCHAEOLOGICAL NOTES FROM ITALY.

Rome: Aug. 20, 1879.

Notices of discoveries of antiquities are not abundant at this season. In the malarious districts all works of the kind are suspended at the end of May, or at the latest in the middle of June; and hence, at this period of the year, the whole of maritime Etruria ceases to yield any material for the study of antiquity. As it happens, even the ordinary discoveries in the tombs of the upper part of the territory of *Volsinium Vetus* are wanting. In the neighbourhood of Orvieto, excavations are generally continued even during the summer; but this year, those most interested in the undertaking have turned their principal attention to the exhibition of Perugia, where a section is to be devoted to ancient art, and it is desired to represent Etruscan art by objects found in the territory. This project is undoubtedly a good one, and Orvieto can supply excellent materials. It possesses also another advantage, namely, the better arrangement of the antiquities, which are to be exhibited in the new museum of the *Opera del Duomo*.

In the building which faces the church, belonging to the administration of the *patrimonio sacro*, a collection of antiquities was commenced a long time since. It consisted principally of objects of Christian art, or rather of remains of ornaments of the church, with the addition of important objects which it was afterwards thought advisable to preserve in that place. When the municipality constructed the street at the entrance of the city, in the piazza which faces the *Villa* were found many coloured fictile remains of great value, belonging to a small ancient temple, to the decoration of which the most exquisite taste of Grecian art had contributed. These ornamental remains were also deposited in the *Opera del Duomo*. In the meantime, the excavations of Orvieto were commenced beneath the cliffs of the city, in the place called *Il Crocifisso del Tufo*, and a desire was expressed by some that the antiquities discovered in that ancient necropolis should remain on the spot and form a collection, so as to avoid a repetition of what occurred when, at

a little distance from Orvieto, the excavator, Di Golini, discovered the painted sepulchres known by the name of the *Tombe dei sette cammini*, and illustrated by Conestabile. The beautiful bronzes found there fortunately passed to the Etruscan Museum at Florence, but they might very easily have crossed the Alps instead, like so many other objects from the territory of *Volturnum Vetus*, which, without the necessary indications of their origin, are now to be found in the principal museums of Europe. In order to gratify this just desire, great influence was exerted by the inspector of the excavations, Count Eugenio Faïna, the possessor of a splendid collection of vases and terra-cottas. The Government found in his exertions the most valuable support for the formation of a museum in Orvieto, to be arranged in the *Palazzo dell'Opera del Duomo*, and to consist of objects excavated in the necropolis. In reference to this necropolis, which was the subject of a learned article by Dr. Koerte, published in the *Annali* of the Institute, I should observe that the Government has already become the proprietor of the soil, so that the monument will be preserved just as it was discovered, and the collection will thus be rendered more valuable, as studies and comparisons can be made which would be impossible elsewhere. It may be anticipated that through the zeal of Faïna, things will be arranged in the manner desired, and that a repetition may be avoided of what occurred in Chiuri, where a museum was also commenced, the materials of which were for the most part deposited, or rather heaped up, in storehouses, into which it is difficult to force one's way.

But if the ordinary discoveries at Orvieto are wanting, we have this year the excavations at Fiesole, carried out by the municipality, with the aid of the Government. These works were not, correctly speaking, undertaken with a purely archaeological aim. Many antique objects were discovered in the midst of remains of old buildings, and it appears that these antiquities will also be brought together in a collection which is in contemplation by the municipality. This is not the time to express any opinion on this too widely diffused system of small collections. I shall take occasion to speak of it hereafter.

The Government excavations in Rome being suspended, to be resumed in the autumn, there are merely the ordinary discoveries proceeding from the municipal works. The mud extracted from the Tiber yields daily a not inconsiderable quantity of objects, a catalogue of which will appear in due time. They consist for the greater part of coins. A bronze *sistrum* in perfect preservation was lately found, with the *virgulæ* in their places. Discoveries would certainly be more abundant if the excavations near the remains of the *Ponte rotto* were proceeded with as intended. The season is now favourable, the water being low and clear.

In the Gardens of the Farnesina no fresh discoveries have taken place since those which I have before described. Many fragments of the ceiling of the room have, however, been collected, composing really wonderful ornaments and designs. I will await the conclusion of the work to give an exact account of these.

In the province of Aquila researches are being prosecuted on the spots where stood the ancient cities of *Amiternum* and *Corfinium*. The fragments of epitaphs and sculptures collected in the excavations of S. Vittorino, the name of the little region situated in the vicinity of the ruins of *Amiternum*, have been transported to Aquila, where endeavours are being made to increase the provincial museum. I have heard with much pleasure that the monumental *cippi* from the tombs discovered at *Preturo*, which is a little distance from S. Vittorino, and was perhaps a *pagus* of *Amiterno*, have also been transported thither. These *cippi*, the inscrip-

tions on which are of the period of the Republic, were discovered some years ago during the construction of a road, and no one thought of collecting them from the neighbouring fields, where they had been thrown while the work was in progress.

The objects discovered at Pentima, near Sulmona, which was the site of the ancient *Corfinium*, still await a final resting-place. The site of the excavations was recently visited by Baron Stoffel, who, as I understand, intended to seek for remains of the fortifications erected by Julius Caesar at the time when he was besieging Domitius in that city. It appears that it is desired to carry out a plan on the model of that beautiful one so much admired in the museum of St. Germain-en-Laye, which represents the lines of Caesar's fortifications at the siege of Alesia.

Everyone must perceive the benefit which studies on *Corfinium* would have derived from a similar work. But, unfortunately, Stoffel arrived at Pentima at an unfavourable season for such investigations, the fields being full of standing corn, and it being out of the question to injure the harvest. It seems, notwithstanding, that it was found possible to define the limits of the walls of the city with greater precision, and that after a little investigation a new epitaph, written in dialect, was brought to light. But any further opinion would be premature before reading the narrative which Stoffel intends to publish.

From the Northern provinces news has been received of the discovery of two hidden treasures of coins. The first was found at Olmeneta, in the province of Cremona, and consisted of 408 silver coins of the Republic. A catalogue of them was made by Prof. Fr. Pizzi, who also compiled the catalogue of another treasure discovered at Assolero, in the same province, in the year 1876. Pizzi's new work will be published in one of the forthcoming numbers of the *Notizie degli Scavi*.

The second was found at Pieve Quinta, in the territory of Forlì. It consists of 840 *denarii*, the examination of which has furnished material for some learned notes by Signor A. Santarelli. He found that, as in the case of the treasure discovered at Arbanantes, and in that of Peccioli, the least ancient of the coins deposited in the vase disinterred at Pieve Quinta were minted between the years 715 and 716 A.U.C.; and, in seeking for the reason which could have induced the old inhabitant of Pieve Quinta to conceal his money, he discovers it in the probable fear of imminent danger at the time when Sextus Pompeius in the South, and Agrippa, by the orders of Augustus, in the North, were engaged in warlike preparations. Very considerable alarm must have been felt by the inhabitants of the *Vicus* or *Pagus* which stood on the site of the modern Pieve Quinta, on finding themselves between two great military roads, i.e., the Via *Aemilia* and that which coasted the Adriatic, and being placed upon a thoroughfare which served to facilitate the communication between these two great roads. If it be true that Pieve Quinta is indicated in the mediæval maps under the name of *Plebs Sancti Petri in Quinta*—that is to say, at the fifth milestone—the existence of this connecting road, which had been already recognised by Fantuzzi in his work on the monuments of Ravenna, would, even in the absence of other proofs, be confirmed; and this result is of value for the study of ancient topography. But the idea that the course pursued by the ancient inhabitant of Pieve Quinta proceeded less from general panic than from the fact of the presence of Agrippa in the pine-wood of Ravenna for the purpose of preparing the fleet, however happily imagined, appears to me but feebly supported by historical documents. I do not, however, intend by this to depreciate the importance of the notes of Santarelli, to

whom, moreover, belongs the merit of inducing the municipality to purchase this treasure, and of thus increasing the public collection of coins, where care has been taken to keep the fresh acquisition separate from the rest.

If the two treasures just mentioned are important for purposes of study, a third treasure, discovered in Rome, is of no small importance in commercial value. I refer to the gold coins found at No. 23, Via della Stelletta, in the palace of the Principi Caiali del Drago. They were not of great antiquity, being *zecchini* and *Papal scudi*, 184 in number, which were all recovered by the proprietor, having been found in cleansing a conduit. The Marchese Patrizi, who is well versed in mediæval numismatics, has made a catalogue of the coins, the most ancient of which is a *zecchino* of Pius II. (Piccolomini), who reigned from 1458 to 1464. There are also *zecchini* of Innocent VIII., Alexander VI., Julius II., Leo X., Adrian VI., Clement VII., and Paul III. There are no coins of other Popes. On the other hand, there are some of Italian princes—viz., of Galeazzo Maria Sforza of Milan, of Guglielmo Marquis of Monferrato, of the Doges of Venice, and of the city of Florence. There are only two coins of foreign kingdoms—viz., one of Spain and one of Hungary.

In speaking of the treasure of Pieve Quinta, I mentioned two Roman roads—the Via *Aemilia* and that which ran along the coast of the Adriatic. This latter road has been the occasion of a new work, written by Dario Bertolini da Portogruaro at the end of last May, and published at Venice by Luciano Segre, under the title of *Le Vie consolari e le Strade ferrate della Provincia di Venezia*. This road, starting from Ariminum and proceeding towards Aquileia, was called the Via *Popilia*, as Mommsen concludes from the discovery of the milestone of *Adria*. But the scholars who wished to pursue their studies on this subject further have not succeeded in determining with certainty the course taken by this road. According to Bertolini this Via *Popilia*, proceeding from Ariminum, and crossing the territory of *Adria*, arrived at Chioggia (*Eurone* in the Peutinger table), and, in order to reach Altinum, followed the outer line, touching the shores of Pellestrina, Malamocco, and Sant' Erasmio; taking the name of *Annia* from Concordia to Aquileia, as has been demonstrated by fresh studies made by Gregorutti upon the stones discovered at Terzo. Bertolini makes fresh observations on the road which ran up from Concordia towards Pontebba, through the Valle del Tagliamento and del Fella, and, finally, upon another road which went from Altinum to Trent by the Val Sugana, and, crossing the hills of Asolo and the Val di Piave, reached the summits of Cadore.

If these new researches serve to prove the point which Bertolini wishes to maintain—that is to say, that the roads imperatively demanded by the political and commercial relations of Italy ought to extend over the same lines as those constructed by the Consuls and the Emperors—we, considering the work from another point of view, find much cause for congratulation in its utility for the study of ancient topography. F. BARNABEI.

THE FRENCH BUDGET FOR FINE ARTS.

THE Budget for Fine Arts in France for 1880 has lately been voted by the Chamber of Deputies. It amounts altogether to 8,078,930 frs. As it may be interesting to English readers to know how this Budget is distributed in France we quote the following from the *Chronique des Arts* :—

Personnel de l'Administration centrale	210,600
id. des Inspections diverses	114,000
Matériel de l'Administration centrale	44,000

	Frs.
Etablissements des Beaux-Arts	982,110
Travaux d'art et décoration d'édifices publics	769,640
Exposition des œuvres des artistes vivants	502,300
Théâtres nationaux, Conservatoire de musique et succursales des départements	1,696,700
Subventions aux concerts populaires et aux matinées littéraires	50,000
Souscription aux ouvrages d'art	136,000
Indemnités et secours.—Beaux-Arts	140,000
id. Théâtres	130,000
Monuments historiques	1,550,000
Musées nationaux	783,780
Palais du Luxembourg	82,000
Manufactures nationales	887,800
	8,078,930

NOTES ON ART AND ARCHAEOLOGY.

A REFERENCE in our last issue to Mr. Frank Halsted having had much to do with the distribution of Mr. Stokes' collection of *Liber Studiorum*—the finest collection of this work of Turner existing at the epoch—may, when read in connexion with a paragraph in a Saturday contemporary, be open to misinterpretation. Those, however, who know the relations of Mr. Halsted with his customers will not require to be told that the veteran dealer was in no sense the mover in the first distribution of Mr. Stokes' great gathering of prints. These were left, in the first instance, to the niece of the eminent collector—to Miss Mary Constance Clarke—whose name figures on so many fine impressions, and it was only after they had been for some little time in the hands of this lady that there occurred the distribution of that collection which its original owner had hoped might not speedily be broken up.

It is the intention of Messrs. Dowdeswell—the well-known printersellers of Chancery Lane—to open, as early as the month of October, an exhibition of the etchings of Méryon. Such an exhibition may now, in all probability, be seen with much interest by collectors and amateurs, some of whom, a very few years ago, were indifferent to the achievements of the great artist on copper whose work has lately come to be rated so highly. Nor, in holding the exhibition, can it be said that its organisers are lending themselves to the extension of a temporary mania for second-rate or eccentric productions, as the truth is that little that has been done in the present century is so likely to retain the favour of the competent amateur as the already much lauded work of the poetical etcher of Paris.

THE *Scotsman* states that a lady at Florence has just presented to the Swedenborgian church at Kensington three bas-reliefs by Flaxman—in fact, the very works by which he secured his election as R.A. Flaxman himself was a member of "The New Church."

AMONG the pictures which will be seen at Dresden, at the Raphael Exhibition, now in preparation a most interesting specimen of Raphael's so-called *Madonna di Loreto* is announced. It was brought to Sweden from Italy at the beginning of the present century, and now belongs to Dr. Axel Lamm, of Stockholm. As hitherto none of the many well-known replicas of this composition by Raphael has been recognised as the original, this new specimen will attract particular interest. Dr. Lamm's picture has been carefully examined by Dr. Ruland, of Weimar. He praises it very highly, saying, in an article in the *Weimarsche Zeitung*, that "the unmistakable Raphaelite spirit with which it is so entirely pervaded and imbued makes it almost impossible to doubt the strong chain of evidence in favour of its being the real original."

THE fourth volume of the Catalogue of Oriental Coins in the British Museum by Mr.

S. Lane Poole is expected to be published in October. It contains, we understand, the description of the coinages of the three great Egyptian dynasties of the Fatimite Khalifs, the House of Saladin, and the Mameluke Sultans, as represented in the national collection, and among them are some coins of unusual interest—e.g., dinârs of El-Afdal, the usurping Regent of the closing years of the Fatimite rule; and of Shejer-ed-durr, the Mameluke Queen who defeated St. Louis.

THE monument to the late Sam Bough, R.S.A., has now been placed over the painter's grave in Dean Cemetery.

THE Brussels Museum has lately acquired a marble statue of John Howard, executed in 1763 by Michael Rysbrach.

THE works sent in for the competition inaugurated by the Municipal Council of Chinon for the erection of a statue to Rabelais are now on view in Paris at the Salle Melpomène (Ecole des Beaux-Arts). The annual exhibition of living artists, comprising about 250 numbers, is also open at Versailles.

THE Museum of Decorative Arts has been transferred to the Palais de l'Industrie. It will be re-opened in a few weeks, and the interval will be spent in completing the collections which are intended to serve as models for artisans, &c. The museum has just received a valuable present of books and engravings from M. Turquet.

VARIOUS improvements are being carried out at Sèvres, which will render the new manufactory entirely independent of the old.

ALL the exhibition buildings in the Champ de Mars are to be demolished, but the park extending from the terrace of the palace to the Pont d'Iéna is to be preserved. The city of Paris proposes to remove its pavilion to a spot in the park, and to utilise it for the purposes of an industrial museum belonging exclusively to the municipality of Paris.

SIR RICHARD WALLACE has promised a subscription of 25,000 frs. to the Musée graphique projected by M. Edouard Lièvre.

A NEW fine-art museum has just been inaugurated at Bern, on the left bank of the Aar, and the collections at the Federal Palace have been transferred to the new building.

ALEXANDRE HESSE, who died recently at the age of seventy-three, was a pupil of Gros. He painted a great number of historical pictures, among which are *Honneurs funèbres rendus au Titien*; *Henri IV. rapporté au Louvre*; *Le Triomphe de Pisani* (now in the Luxembourg); *Adoption de Godefroy de Bouillon par l'Empereur Alexandre Comnène* (now at Versailles); and *Le Président Barthe*. He succeeded Ingres as a member of the Institute, and was an officer of the Legion of Honour. The *Chronique des Arts* states that at the time of his death he was engaged on a picture of the Last Judgment for next year's Salon.

M. RAYMOND SERRURE intends to publish at Brussels towards the end of the year a work entitled *Dictionnaire Géographique de l'Histoire Monétaire belge*. His plan appears to be to group the towns alphabetically in chapters, and he will no doubt bring together much information of interest to numismatologists. He proposes afterwards to issue similar works on Holland and the North of France.

SIGNOR CENCETTI, of Rome, has completed his statue of Luigi Galvani which is to be erected in the Piazza della Pace at Bologna. The ceremony of the unveiling will take place on September 8 with appropriate festivities.

A NOVEL question of artistic copyright has recently been decided in France, which could not arise under our own law. The heirs of

three great painters, Paul Delaroche, Horace Vernet, and Ary Scheffer, brought a joint action against the publishing firm of Goupil, to restrain the reproduction and sale of works of those masters, on the ground that the extension of time granted by the law of 1854 enured only to the benefit of the representatives of the painter. The Minister of Fine Arts intervened in the suit, to watch the interests of the nation. In July 1878, the court of first instance decided adversely to the plaintiffs, but this decision has been reversed on appeal. According to the judgment, Messrs. Goupil have an absolute property in the original paintings; but, after the lapse of ten years from the death of the painters, the right of reproduction reverted to their heirs. It was therefore ordered that the defendants should pay a royalty to the plaintiffs on account of copies sold since that date, the amount to be determined by an expert.

THE well-known spot on which the *Tellschapel* stood, at the foot of the Axenstrasse, on the Vierwaldstätter-See, is now a scene of desolation. Every vestige is gone of the building, which has probably been more frequently painted and engraved than any other in Switzerland. The workmen have laid the foundation of the new chapel, and the selected painter—Ernst Stückelberg, of Basel—is at work on his designs for the frescoes of the new building. Herr Stückelberg has spent some time in the Forest Cantons making studies of types of character for his pictures. The results of these studies are exhibited in the new Art Museum at Bern mentioned above. The thirty-three types, as he calls his fine portrait studies, are not only artistically but ethnographically conscientious, and are equally free from a conventional and an ideal handling. Indeed, they are so good as severely realistic portraits that one fears lest the compositions in which they are to be introduced should not come up to the high standard suggested by these heads.

PILOTY's great fresco illustrating all the famous men connected with Munich, painted for the Guildhall of the city, has now been photographed by Albert, and will shortly be accessible to the public. The same photographer has long been experimenting how to reproduce colours by means of the camera. He has applied his method to the above-named fresco, and has succeeded in reproducing a portion of it in its original hue.

THE *Belgian News* states that two engravings of great merit have been added to the valuable collection at the Plantin Museum in Antwerp. They are both of unusually large size, being 1'51 metre by 1'15 metre, engraved by Mathew Borrekens, and each composed of six sheets. One, *The Flagellation*, is the composition of Rubens, drawn by Pierre van Lint, the subject being borrowed from that of the picture in the Church of St. Paul. The other, *The Crown of Thorns*, has an inscription stating that it was presented by Borrekens, the engraver, to the Dean and Chapter of the Church of Notre Dame. Both these engravings belonged to the well-known engraver, the late M. van Hemeleer, who would never consent to part with them. He left them to his widow, and expressed the wish that if she sold them it should be to no other than the town of Antwerp. They are the only proofs known to be in existence, and are now to be seen framed and hung in the same salle with the large map of Antwerp in 1565 and Mercator's map of Hamburg in 1540, both of which are also unique.

THE *Portfolio* for August gives as its principal etching a fine figure of Esau as conceived by G. F. Watts in a painting exhibited some years ago at the Royal Academy. It is etched by L. Richeton with full appreciation of the

force of character displayed in the original. Beside this we have again two charming little etchings of boating subjects by G. S. Ferrier, such as were given in the March number, and a good view of Magdalen Tower, illustrating Mr. Lang's "Oxford," who in this number gives some interesting reminiscences of Shelley and Landor. "There are few chapters in literary history," writes Mr. Lang, "more fascinating than those which tell the story of Shelley at Oxford." He and Mr. Hogg, who has given us such a vivid picture of their life together at the University, seem indeed to have led a perfectly free and careless existence there, but one which possibly was more powerful for the development of Shelley's genius than a more orderly and restrained course would have been. It is strange that the memory of this expelled student—"the shadow and perfume of his presence," as Mr. Lang calls it—should have had considerable influence, not only over the sentiment, but also over the thought of the Oxford of his time. The other articles of the number are a continuation by the editor of his "Notes on Aesthetics," and the conclusion of Mrs. Charles Heaton's sketch of the life of Clarkson Stanfield.

THE Ligurian Academy of Rome has just published its annual Report, giving lists of the prizes awarded in its schools of painting, sculpture, architecture, and ornament. As in most foreign academies, ornamental or decorative art is made a special branch of study, and honours are awarded to its chief professors. The Report concludes with interesting obituaries of the members of the Academy who have died within the year.

THE pupils and admirers of the late German architect, Gottfried Semper, have formed a committee for the purpose of founding in his honour an architectural museum in Zürich, to be called the "Semper Museum," after the pattern of the well-known "Schinkel Museum" at Berlin. It will contain as many models of Semper's architectural works as can be obtained, and a large number of his designs, so that it is hoped that it will offer a good and comprehensive view of his life's work and artistic aims.

MUSIC.

THE BIRMINGHAM FESTIVAL.

Birmingham: Tuesday, Aug. 26, 1879.

The gradual process of decentralisation in the provinces, caused by the increased facilities for communication with the metropolis, must inevitably affect adversely the importance, if not the stability, of the periodical musical gatherings in districts formerly remote from the capital, but now easy of access thereto. It speaks well for the enterprise shown in the conduct of the Birmingham Festival that this undertaking has hitherto suffered little in general estimation. Now, however, we are met face to face with a retrograde movement; for, although at the time of writing the Festival of 1879 is not ended, it is already a matter of certainty that the attendance, and consequently the receipts, will fall considerably short of the figures attained in previous years. Part of this unpropitious result may be attributed to the cause already named. Another reason may be found in the depression which has prevailed for a lengthened period in the manufacturing districts. And yet a third inimical influence is the lessened interest of this particular meeting as compared with some of its predecessors. The history of the Birmingham Musical Festival constitutes one of the most creditable and pleasing chapters in the records of the art as cultivated in this country. More than a century has elapsed since the first meeting was held for the benefit of the

town hospital established in 1765. From 1768, when the performances were given partly in St. Philip's Church and partly in the theatre, with an executive force of sixty-five, the gathering steadily increased in importance. The opening of the new Town Hall in 1834 marked the commencement of a fresh epoch in the undertaking. Since that period, the festivals have been held triennially without interruption, and with ever-widening results, until 1873, when the profits amounted to £6,577. In a musical sense, the value of the festivals has been truly great. It was for Birmingham that Mendelssohn wrote his second, and, as some think, his greatest oratorio, *Elijah*; and, among other works that have first seen the light here, it is only necessary to specify Sir Michael Costa's oratorios, *Eli* and *Naaman*, in 1855 and 1864; Sterndale Bennett's *Woman of Samaria*, in 1867; Sir Julius Benedict's *St. Peter*, in 1870; Mr. Arthur Sullivan's *Light of the World*, in 1873; and Prof. Macfarren's *The Resurrection*, in 1876. No commission has been given, either to an English composer or to a foreign musician resident in England, for the present festival, and it is impossible to acquit the executive of short-sightedness in this respect. It cannot even be urged in palliation that novelties of unusual interest have been obtained from abroad, for Herr Max Bruch in Germany and M. Saint-Saëns in France do not occupy the most exalted position in their respective countries. Leaving, for the moment, the consideration of the programme, it is necessary to take a glance at the executive force employed on this occasion. The orchestra is of unusual dimensions, numbering in all 142 instrumentalists, or twelve more than in 1876. The strings alone are 108, and the customary wood-wind complement is doubled. Against this imposing force there are 362 vocalists, a decrease of nearly thirty as compared with 1876. The proportion of band to chorus is much greater than that usually adopted in this country, although it falls far short of that recommended by Berlioz in his *Treatise on Instrumentation*. The Midland choristers have, however, long been famed for their voice-power, and, until a formidable rival was discovered at Leeds five years ago, the Birmingham choir was considered unique for its excellence. Sir Michael Costa, who has conducted the festivals since 1849, once more occupies his post. Though it is impossible for conscientious musicians to agree with his mode of handling some works, there can be no question that a portion, at least, of the success achieved during the past thirty years is due to his efforts, and no one would wish to see the *bâton* removed from his hands.

That Mendelssohn's *Elijah* should head the programme is only in accordance with the fitness of things. There were some present to-day who remember the occasion in 1846 when the composer directed his new work for the first time; but another generation has sprung up, and the memory of that historic event can best be perpetuated by the inclusion of the oratorio in the scheme of each festival. A special interest attached to the present rendering of *Elijah* inasmuch as the date, August 26, corresponded with that of the original performance. In the opinion of those most competent to judge, the work was given to-day in a manner fully worthy of Birmingham. The choruses were certainly rendered with an amount of vigour and precision seldom to be heard in London performances. The tone of the sopranos is especially pure, full, and thrilling. The tenors are powerful, though, perhaps, a trifle coarse, while the altos and basses are sonorous and of splendid quality.

Of the soloists, unstinted praise may be given to Mme. Patey, Mme. Trebelli, Mr. Edward Lloyd, and Mr. Santley. But it was rather an error of judgment to select Mme. Etelka Gerster for the principal soprano airs.

One could not resist a feeling of pain at witnessing an artist of rare merit—I will not say in a false position, but in one where she could not display her special gifts to advantage. Great credit, however, is due to Mme. Gerster for the conscientious manner in which she acquitted herself of her task. She wisely avoided all extravagance of style, and sang with purity and good taste. But the lack of voice-power in "Hear ye, Israel," and in the Widow music was but too apparent, and memories of Clara Novello and Titiens arose with irresistible force. One pleasant feature of the performance here is that the work is allowed to proceed without the distraction entailed by applause and encores. The right to demand the repetition of a piece is, or was, oddly enough invested in the president of the festival; but it was not exercised on the present occasion, and thus the balance was maintained, each number creating its due share in the general effect.

The first evening concert was rendered important by the production of one of the novelties, Herr Max Bruch's cantata, *The Lay of the Bell*. This is one of the most recent productions of a composer whose works have lately obtained prominence in this country. Herr Max Bruch is a native of Cologne, and he studied music under Dr. Ferdinand Hiller, director of the Conservatorium in that city. He gained some celebrity in 1863 as the composer of an opera, *Loreley*, the libretto of which is identical with that selected by Mendelssohn. A second opera, entitled *Hermione* (1871), the cantatas *Frithjof* (1864) and *Odysseus* (1872), two symphonies, and two violin concertos may be named as the more important of Herr Max Bruch's subsequent compositions. Several of these have been heard in London and the provinces, and in June last year the composer conducted a concert at the Crystal Palace the programme of which was mainly composed of excerpts from his music. Like his universally respected instructor, Dr. Hiller, Herr Bruch adheres mainly to classical forms in his utterances. There is no evidence whatever of a desire to escape from time-honoured precedents, and, alike in his vocal writing and in his orchestration, he maintains a calmness and dignity totally at variance with the style of many composers of the present day. The work introduced for the first time to an English audience this evening exemplifies this conservative feeling in a strong light. Schiller's poem, *Das Lied von der Glocke*, is admirably designed for musical treatment, and the version of Andreas Romberg has obtained very wide popularity. Romberg's music is melodious and pretty, never attaining elevation of style, but sufficiently varied and pleasing, and extremely facile. Herr Max Bruch's setting is far more elaborate and ambitious, and it occupies at least twice the time in performance. The great defect in the music is a want of contrast. The words admit of the utmost variety of style, and it is in his treatment of the lighter portions of his subject that the composer leaves most to be desired. The voice parts move in severe and measured strains, whether the theme be of joy or sorrow, life or death. But some of the choruses are elaborated with much skill and with imposing effect. The writing is frequently contrapuntal, the influence of Handel being observable to a considerable extent. This is so rare with German musicians of the present day that it deserves to receive a special note. But Herr Max Bruch is modern enough in his orchestration, though here again more variety of colouring and less thickness would have been desirable. The organ is freely used, but mostly in long holding chords, adding greatly to the ponderous character of the music. These remarks must not be considered as final, and certainly not as condemnatory of the work. There is such masterly treatment in many of

the numbers, and such vigour in the scoring, that *The Lay of the Bell* must, at the lowest estimate, be pronounced a fine composition, and one that may well improve with further acquaintance. The performance this evening was in all respects of surpassing excellence. The band and chorus rendered their share of the work superbly from first to last, and due justice was bestowed on the solos by Mdme. Sherrington, Mdme. Trebelli, Mr. Vernon Rigby, and Herr Henschel. The composer conducted in person, and was heartily recalled at the close of the performance.

It should be added that the new translation of the poem is by Mrs. Natalia Macfarren. It greatly surpasses in taste and beauty of diction the old version fitted to Romberg's music.

The second part of the concert was brief, and consisted entirely of excerpts from operas. Thus the overtures to *Semiramide* and *Fra Diavolo* were played by the band, and selections from *Polyeucte*, *Il Giuramento*, *Il Flauto Magico*, *Roberto*, and *Il Talismano* were sung by Mdme. Etelka Gerster, Miss Anna Williams, Mdme. Patey, and Mr. Edward Lloyd. Such a scheme is unworthy of an important festival, though it was doubtless intended as a relief after Herr Max Bruch's lengthy and serious work.

Wednesday, Aug. 27, 1879.

The decision to devote one of the morning concerts to Rossini's *Mosè* was probably based on the assumption that the interest excited in London musical circles by the revival of the work last year would find an echo in Birmingham. If so, the result must have been disappointing, for there was but a scanty attendance this morning, a fact not to be wholly attributed to the deplorable weather. On the occasion of the first performance of *Mosè in Egypt* in Exeter Hall I gave a detailed analysis of the new adaptation (ACADEMY, June 1, 1878), pointing out in what respects it differed from the work as left by Rossini. This need not be repeated here, but I may say that experience tends to confirm the opinion then expressed, that so far as regards the curtailment of the recitatives and the simplification of the florid vocal passages Sir Michael Costa's emendations are by no means to be regretted. One exception must be made—namely, in the last verse of the Prayer, where the voices are now made to sing in unison instead of four-part harmony, an alteration uncalled for and unwarrantable. The performance this morning was a triumph for all concerned. Sir Michael Costa is never more at home than in conducting Rossini's music, and the exquisite rendering of the accompaniments was due to his careful supervision. The delicacy of the immense mass of violins was nothing short of marvellous. The chorus, of course, found no difficulty in Rossini's music, but the beautiful observance of the *nuances* deserves a special tribute of praise. The principal singers were Mdme. Sherrington, Miss Anna Williams, Mdme. Trebelli, Mr. Lloyd, Mr. Cummings, Mr. Wallace Wells, Mr. Bridson, Herr Henschel, and Mr. Santley. Such a fine body of vocalists could not fail to give satisfaction, and it was easy to see that the salutary rule forbidding applause alone checked the audience from giving way to enthusiastic manifestations of approval.

The programme of this evening's concert was entirely miscellaneous, the principal items being Beethoven's symphony in A, No. 7, and a new concert overture in F by Dr. C. S. Heap. Notice of this last-named work, and of the remainder of the festival, must necessarily be held in reserve until next week.

HENRY F. FROST.

TABLE OF CONTENTS.

	PAGE
SEVENTH REPORT OF THE ROYAL COMMISSION ON HISTORICAL MANUSCRIPTS, I., by E. MAUNDE THOMPSON	149
LIEBRECHT'S ESSAYS ON FOLK-LORE, by W. R. S. BALSTON	150
WILSON'S SALMON AT THE ANTIPODES, by T. T. STODDART	150
RENDALL ON THE EMPEROR JULIAN, by Archdeacon CHEREHAM	151
POTTER'S LANCASHIRE MEMORIES, by W. E. A. AXON	152
GLATIGNY'S POEMS, by J. H. INGRAM	152
NEW NOVELS, by the REV. E. PURCELL	154
CURRENT LITERATURE	155
NOTES AND NEWS	156
NOTES OF TRAVEL	158
"ABOU NADDARAH"	158
BOOK SALES	158
THE DIDOT PAPYRUS	158
OBITUARY	159
SELECTED BOOKS	159
CORRESPONDENCE:—	
<i>The Origin of the Runes</i> , by the REV. ISAAC TAYLOR	159
LUBBOCK'S SCIENTIFIC LECTURES, by A. W. BENNETT	160
COAT OF THE QUARRIL OF CALLIMACHUS AND APOLLONIUS OF RHODES, by ROBINSON ELLIS	160
SCIENCE NOTES	161
PHILOLOGY NOTES	161
BEAMONT AND RYLANDS ON THE ARMS IN THE PARISH CHURCH, &c., at WARRINGTON, by J. E. BAILEY	162
ARCHAEOLOGICAL NOTES FROM ITALY, by Prof. F. BARNARDI	162
THE FRENCH BUDGET FOR FINE ARTS	163
NOTES ON ART AND ARCHAEOLOGY	164
THE BIRMINGHAM FESTIVAL, by H. F. FROST	165

AGENCIES.

London Agents, Messrs. W. H. SMITH & SON,
186, Strand, and Messrs. CURTICE & Co.,
Fleet-street, and Catherine-street, Strand.

Copies of the ACADEMY can also be obtained
every Saturday Morning in EDINBURGH of
Mr. MENZIES; in DUBLIN of Messrs. W. H.
SMITH AND SONS; in MANCHESTER of Mr.
J. HEYWOOD. Ten days after date of publi-
cation, in NEW YORK, of Messrs. G. P.
PUTNAM'S SONS.

PARIS.

Copies can be obtained in Paris every Satur-
day morning of M. FOTHERINGHAM, 8, Rue
Neuve des Capucines.

TERMS OF SUBSCRIPTION

TO

THE ACADEMY.

(PAYABLE IN ADVANCE.)

	YEARLY.	HALF-YEARLY.	QUARTERLY.
	£ s. d.	£ s. d.	£ s. d.
If obtained of a Newsvendor or at a Railway Station	0 13 0	0 6 6	0 3 3
Including Postage to any part of the United Kingdom	0 15 2	0 7 7	0 3 10
Including Postage to any part of France, Germany, India, China, &c.	0 17 4	0 8 8	0 4 4

CRYSTAL PALACE COMPANY'S SCHOOL

OF

ART, SCIENCE, AND LITERATURE.

LADIES' DIVISION.

The Twentieth Session will open on October 1. Some of the Lectures and Classes are conducted by the Local Lectures Syndicate of the University of Cambridge:

Water-colour Painting ..	Mr. Edward A. Goodall, S.P.W.C. Mr. Frederick Smallfield, S.P.W.C.
Painting in Oils	Mr. George Harris.
Drawing from Antique, &c.	Mr. O. von Glehn.
Sculpture, Modelling, &c.	M. Constant Vinvolet.
Art Pottery Painting	Miss E. Cowper.
Artistic Wood-carving ..	Mr. G. A. Rogers.
English Language and Literature	Mr. Ulick R. Burke, M.A.
French	Professor A. Mandrou, M.A.
German	Dr. Heinemann, F.R.G.S.
Italian	Professor Pistrucci.
Greek	Rev. G. T. Handford, B.A.
Latin	Mr. H. E. Maiden, M.A.
General History	Mr. J. Mainwaring Brown, M.L.
English History	Mr. J. Mainwaring Brown, M.L.
Political Economy	Professor H. G. Seeley, F.R.S.
Physical Geography	M. Jules Andrieu, B.A. (Paris), Sc. et Lettr.
National Geography	
Lectures in French	
Arithmetic, &c.	Sir Julius Benedict.
Pianoforte Performance, Ensemble Playing	Sir Julius Benedict, Herr Ernest Pauer, Mr. E. Prout, B.A., Miss M. E. von Glehn.
Pianoforte	J. F. Bridge, Mus. Doc.
Organ	John Stainer, M.A., Mus. Doc.
Harmony, Composition, &c.	Sir A. Randegger, Signor Rizzelli, Madame St. Germaine.
Singing	Madame St. Germaine.
Solfeggi	Miss Mary Hooper.
Cookery	M. Louis d'Egville, Mrs. George Gilbert.
Dancing	

Prospectus in the office of the School, in the library, next Byzantine Court, Crystal Palace, or of
F. K. J. SHENTON,
Sup. Literary Department.

THE

LONDON ACADEMY OF MUSIC,

ST. GEORGE'S HALL, LANGHAM PLACE.

Established 1861.

Principal—Professor WYLDE, Mus. D. Cantab.

Examiners—Sir Julius Benedict and Signor Devignani.
Pianoforte—Dr. Wylde, Mr. J. F. Barnett, Herr Henseler, Herr Max Laistner, Mons. H. Logé, Mr. A. Barth, M. Marlois, Herr Lehmeier, M. Roche, Mr. Trew, Mr. G. Gear, Signor E. Mattel.

Italian Singing—Signor Garcia, Signor Lablache, Signor Travanti, Mr. Barnett, Mr. Handel Gear, Signor Scuderi, Signor G. Garcia, Signor Raimo, Signor Tagliione, Signor Romilli, and Signor Schira.

The fee, five guineas per term, for amateur and professional students, includes the whole course of instruction necessary for a complete musical education. Students residing at a distance can take all their lessons on one day in the week. The term begins Sept. 29. New students should attend on Sept. 24 or 25, or at the South Kensington branch on Sept. 26. Hours eleven to four. Prospectuses on application, giving names of masters for stringed and wind instruments, for languages, elocution, landscape and figure painting, also the names of associates, medallists, and prize scholars; likewise the names of the Academy students who have just gained the three medals offered by the Society of Fine Arts for the best attainments in the arts of composition, singing, and pianoforte playing.

N.B.—The branch establishment, for amateur students only, is at No. 1A, Harrington-gardens, South Kensington.